

M

The Magazine of the Museum
of Texas Tech University



MUSEUM
OF TEXAS TECH
UNIVERSITY

In This Issue | Spring-Summer 2017

Exploring 3D
Technologies
& Accessibility

The Monsters
We Love

Museum Reaches
Around the World

Artist Printmaker/
Photographer
Research Collection

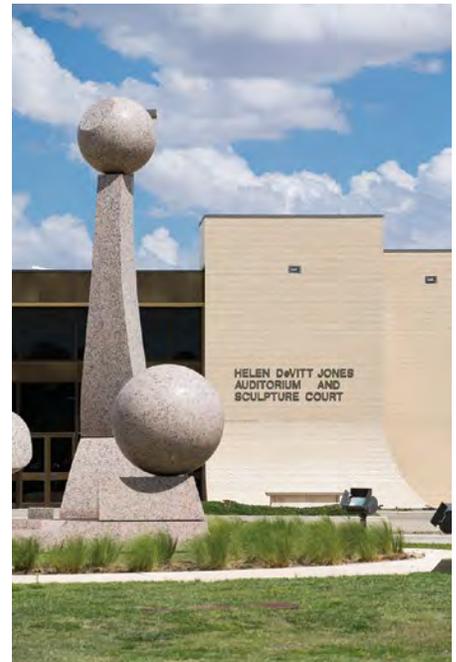
M

is for Museum

$M=eC^2$

Stakeholder engagement for a university museum is a continuum between the university (Campus) and the Community. The Museum must engage with the Campus; it must engage with the Community; and it must facilitate engagement between Campus and Community.

Museum (M) equals engagement (e) by Campus (C) and by Community (C).



M

The Magazine of the Museum of Texas Tech University
Spring/Summer 2017

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Lubbock Lake Landmarks Wildflower trail during springtime bloom.

Photo: Ashley Rodgers



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Medici's Treasures

In our previous inaugural edition of *M*, we presented the Museum's new strategic plan. There are always many elements to a strategic plan for a complex organization like the Museum, but I want to refer to two of the priority areas here. These relate to extending our programming in partnership with campus collaborators and linking that extended program to popular culture.

University museums can draw upon many more intellectual resources than their own staff, as talented and skilled as those staff may be. University museums can tap into the extraordinary intellectual powerhouse that is their host university, especially if that university is active in research.

Last year, Texas Tech was recognized by the Carnegie Foundation as a Tier One research university, placing it in the elite of research colleges in the country. There are faculty and students at Texas Tech studying the most amazing range of things, across so many different disciplines as to be mind-boggling. The university museum can be the most user-friendly point of access for schools and the broader public to that universe of university research and creativity that spans the STEM disciplines of science, technology, engineering, math, as well as the humanities, and the arts. Now, only a small amount – a tantalizing glimpse – of the research and creativity can be practically revealed but over time it can give a real insight into what is happening across campus and why it matters.

Earlier this year, the Museum opened a new dedicated gallery called *Leonardo's Kitchen* where we will present a continually changing array of exhibits that look at the research and creativ-

ity of Texas Tech University. In doing this, the Museum will strengthen its commitment to engaging audiences with the best of Texas Tech. You can read about *Leonardo's Kitchen* in this edition of *M*.

The second point refers to how museums can link their educational programs with popular culture. You may ask "what is popular culture?" It is in effect the day-to-day culture we live, the small, apparently mundane parts of our lives, and the fictional creations that catch society's collective attention, such as television programs, movies, magazines, comics, and modern novels, notably those regarded as less academically elite. Popular culture is very accessible to us, and can reflect much about us.

In our exhibition, *In the Blood: the War between Vampires and Werewolves*, which we opened late last year and that runs through April this year, we have linked research across natural history, mythology and folklore, and blood pathology, with the popular culture of film and book. We even reveal active research into popular culture as an academic discipline of its own. By making these links, we hope to show that scholarship is not in itself an elite thing – it has relevance to our everyday lives and our everyday culture. Like popular culture itself, research can be accessible.

The breadth and the accessibility of research and creativity will be two continuing themes in the Museum's programs into the future.

Gary Morgan Ph.D.
Executive Director

M | News

In the Blood Monster Ball

On the evening of October 29, 2016, to welcome in Halloween, the Museum's Helen DeVitt Jones Sculpture Court was alive with monsters (and a cowboy and nurse or two), awash in red glowing light, and huge black bats dangled from the beams above. The Museum hosted the In the Blood Monster Ball. Inspired by the exhibition, the event was a night of fearful costumes, dreadfully delicious food, and wicked themed cocktails. Guests could dance to the strains of Double T Tango, a Latin American music group based here in Lubbock. Tango lessons were included. The exhibition was launched that night, and the classic 1948 film, "Abbott and Costello Meet Frankenstein" (that features Bela Lugosi as Dracula and Lon Chaney Jr. as The Wolf Man) was presented in the Museum's auditorium. Guests could have their photographs taken against a green screen and be transformed into a Gothic horror setting.

To add some drama to the evening, Texas Tech students in the theatre group Alpha Psi Omega wandered among the guests as vampires and werewolves, eyeing people's throats and baying at the full moon (actually, it was a new moon that night, but dramatic license is allowed).

"We want people to see the Museum as a fun and engaging place, as well as a place of great scholarship," said Dr. Gary Morgan, the Museum's Executive Director (who was a pallid vampire on the night). "We might well make a Halloween ball a regular part of the Museum's calendar. Who doesn't like to dress up and act like a monster?"



Former Texas Tech President Speaks at Museum and Launches Book on Texas Mammals

Dr. David Schmidly delivered a public talk at the Museum on the evening of November 3, 2016, to coincide with the launch of the book, "The Mammals of Texas" (7th edition), co-authored by Schmidly and Director of the Natural Science Research Laboratory, Dr. Robert Bradley. David Schmidly is an internationally renowned mammalogist, and was President of Texas Tech from 2000 to 2003, and has also been President of University of New Mexico and Oklahoma State University.

His talk at the Museum focused on the changes to the natural environment and faunal distributions that have taken place in Texas in recent decades, and the vital place of museums and universities in the study of natural history. Guests enjoyed a reception after the talk, and could buy copies of the book co-signed by the two authors.

Read more about "The Mammals of Texas" in this edition of M.



Director of the National Museum of Afghanistan visits the Museum and Texas Tech

The Director of the National Museum of Afghanistan, Fahim Rahimi, visited the Museum and Texas Tech University for a week in September 2016. His visit was co-sponsored by the Museum and the International Cultural Center of Texas Tech. During his visit, he met with senior university staff including the President, Dr. Lawrence Schovanec. His visit was to initiate discussions about possible collaborations between the National Museum of Afghanistan and the Museum of Texas Tech University.

Dr. Hyojung Cho writes more about Mr. Rahimi's visit, and the challenges facing cultural heritage in conflict zones, in this edition of M.



MPMA Conference

Faculty and students from the Museum of Texas Tech University brought home all the hardware from a recent conference.

The big winner was Eileen Johnson, the director of the Lubbock Lake Landmark and director of academic and curatorial programs at the Museum of Texas Tech. She received the Hugo G. Rodeck Award for Excellence from the Mountain-Plains Museums Association (MPMA), a 10-state regional museum association. This award, named for the founder of the MPMA in 1953, is the association's most prestigious and honors service to the museum profession. It is not given every year.

The other awards were:

- President's Award for service to the MPMA: Nicky Ladkin, assistant director, Museum of Texas Tech
- Carolyn Garrett Pool Outstanding Museum Studies Student Award: Andrew DeJesse, museum science graduate student
- Student poster competition: Katy Schmidt and Kathleen Wilson, museum science graduate students (first place); Kathryn Faircloth and Jessica Stepp, graduate students in interdisciplinary studies and museum science, respectively (second place)

This is the third consecutive year a Texas Tech student has won the Outstanding Museum Studies Student Award and the fifth consecutive year a Texas Tech team has placed first in the poster competition.

"All of these awards underscore the quality of the faculty, staff and graduate students of the Museum and the Museum Science program," Johnson said. "For the Museum, it recognizes the staff provides leadership on a national scale and is dedicated to professional service. For Museum Science, it denotes the faculty and students are active in the profession, and the education and training provided our students prepares them to be involved, knowledgeable leaders in the profession."

"I have known Dr. Johnson for a long time, and she is one of my personal mentors," said Mark Janzen, president of MPMA. "It was a great honor to have the opportunity to present her with the 2016 Rodeck Award."



Chancellor's Council Gala

On the evening of Friday February 24, the Museum hosted the 50th Chancellor's Council Gala. Organized by Texas Tech Institutional Advancement, the event is a highlight of the university calendar, and recognizes the achievements of faculty and students in outstanding teaching and research. Created in 1967 by Texas Tech University President Grover E. Murray, the President's Council gave the university a way to recognize donors who played an integral role in leading the university to accomplish its highest goals. Renamed in 1996 with the establishment of the Texas Tech University System, today the Chancellor's Council continues to play a vital part in creating opportunities at Texas Tech. The Chancellor's Council funds student scholarships, faculty awards and top scholar recruitment, all while recognizing the donors who support the great things happening at Texas Tech.

325 people gathered in the Museum's main gallery, enjoying cocktails in the shadows of the red-glowing battling dinosaurs, and admiring recent exhibits such as Puttin' on the Ritz, Bruce Munro's Ferryman's Crossing, and In the Blood, before taking dinner in the Helen Devitt Jones Sculpture Court. Guests were addressed by the Chancellor, Robert Duncan, and the Vice Chancellor of Institutional Advancement, Lisa Calvert. Texas Tech alum, David Gaschen – famous for his starring role in "Phantom of the Opera" – entertained guests with several songs, the fine acoustics of the sculpture court being put to good use.



Performers: Edward Lewis (Piano), Fa Winsborough (Interpretive dance improvisation), The narrator, creator of the work, and Land Arts participant: Matthew Mendez (reading in background)

We open Leonardo's Kitchen

By Gary Morgan, Executive Director

In February, the Museum of Texas Tech opened Leonardo's Kitchen, a gallery dedicated to research and creativity, with an emphasis on the creative endeavors of faculty and students at the university. In Leonardo's Kitchen, we will present a continually changing array of exhibits so that there will always be something to surprise here.

Texas Tech was recognized by the Carnegie Foundation in 2016 as a Tier One research university. This means that it is doing research of world standard across many different disciplines. We can only present a tiny part of the research underway at Texas Tech in Leonardo's Kitchen. But it will give an insight into the range and importance of the research and creative activity that underpins a great research university.

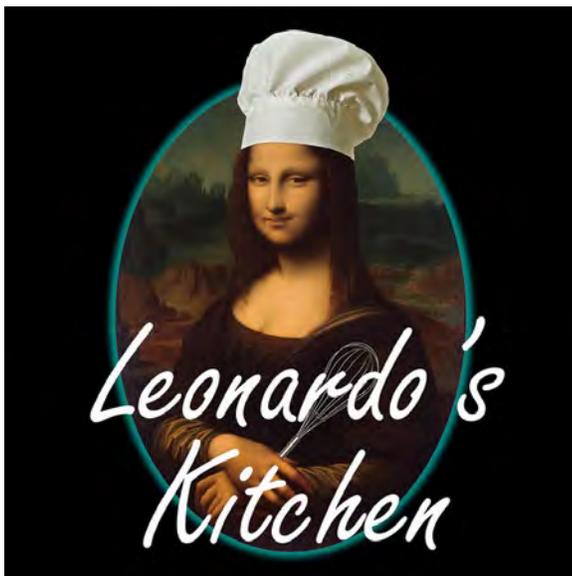
The first exhibit in Leonardo's Kitchen comprises artworks from the Land Arts of the American West program, directed by Chris Taylor, associate professor in the College of Architecture at Texas Tech University. Each year, Chris takes students into the countryside of Texas and New Mexico on a "semester abroad in our own backyard" where architects, artists, and writers camp for two months while traveling more than 5,000 miles. They experience major land art monuments—Double Negative,

Spiral Jetty, Sun Tunnels—while also visiting sites expanding our understanding of what land art might be such as pre-contact archeology of Chaco Canyon, scientific exploration at the Very Large Array, and military-industrial operations in the Great Salt Lake Desert. The 2016 exhibition features students Roberto Becerra, Liz Janoff, Matthew Mendez, Kaitlin Pomerantz, and Claudia Vásquez.

Why Leonardo's Kitchen?

This may seem an odd name. We think it captures the spirit of creativity and research that has real meaning to our lives in a practical way and that makes our lives richer. Research laboratories and artist's studios are both rather like kitchens, there is something new being tried all the time and you can never be entirely sure what the result will be like.

Never in human history has there been a period as now for the generation of new discoveries in the sciences, humanities and the arts. Never has there been such interest in cross-disciplinary collaborations, where the STEM disciplines of science, technology, engineering, math, have fused with the arts.



“Learning never exhausts the mind.”

Leonardo da Vinci

Through the centuries, one name stands out for his interest and creativity in the arts, sciences, engineering, math, astronomy, biology, medicine, geography, geology, architecture and many other fields. That name is Leonardo da Vinci (1452 - 1519), the Italian Renaissance artist, scholar and scientist. If anything characterized Leonardo, it was his unquenchable curiosity and imagination.

Imagination underpins creative endeavors in the sciences and the arts. Imagination makes for success in laboratories, artist's studios and our own kitchens.

Come by the Museum and see the new gallery. Remember ...

There is always something cooking in Leonardo's Kitchen.

Leonardo's Kitchen is supported by Museum endowments created by the Helen Jones Foundation and The CH Foundation.



EL DIA
DE LOS
MUERTOS



The Museum of Texas Tech University celebrates El Dia de los Muertos, the Day of the Dead, in late October-early November each year. Here, Dr. Jill Hoffman, assistant director of visitor services and Helen Devitt Jones Endowed Curator of Education at the Museum, explains the significance of the event.

The closest you may have come to El Dia de los Muertos is the last time you played that particular Grateful Dead vinyl. You know, the one with the female skeleton on the cover. That image, and many more like her, were created by a talented Mexican printmaker and political cartoonist.

But first, what is El Dia de los Muertos? Translated from Spanish to English, it is the Day of the Dead, and it is not a Halloween event. The celebration is from Aztec culture. Even as the event has evolved over hundreds of years, its purpose has not changed. The event is meant to honor and remember loved ones who have passed away. Each year, on November 1 and 2, efforts are made to make departed loved ones the center of our activities and our lives, and in doing so we honor their memory. And some believe that if we do not do so then we will be forgotten after we pass away, so there is an incentive for remembering who has gone before us.

November 1 is set aside for infants and children (los angelitos) and all others are

honored on November 2. Honoring and remembering can take many forms, and as the practice has spilled into contemporary Anglo culture in the United States variations on the holiday continue to emerge. In Mexico, it is in Oaxaca that the event is well-known and celebrated with great beauty and color.

Processions, parades, puppets, colorful foods and sweets, fragrant flowers and candlelight are important to the celebration. But perhaps the one element that is the most endearing is the ofrenda, the table of remembrance. A picture of the loved one along with items that they favored, and their favorite food and drink, are placed on the table top. Candles burn to provide light to help the souls make their journey home. Some believe that Nov. 1 and 2 are not just days of remembrance, but that the departed souls make a return to this world to visit. Because their journey can be long and difficult, other items are provided on the table: a glass of water, because they will be thirsty; a server of salt, because they will want something tasty; a mat to sleep on, because they are tired from their journey. Ofrendas can be small and simple, or very complex. They can be in a home, or large and accessible by a community. But all would probably have marigolds, or campusicuil, the bright orange flower that is most associated with El Dia de los Muertos.



grave sites of those they are remembering; setting favorite food and drink of those remembered is a way to include them in the picnic and to remember them.

The imagery that is most associated with El Dia de los Muertos/Day of the Dead, is a skeleton or a skull. Now, unlike the skulls and skeletons of Halloween, the same for El Dia de los Muertos are not intended to frighten us. Rather, they serve as a reminder that no matter what our place in life, underneath we are all

the same—and, we all have the same fate. But those skeletons we see now that are on T-shirts, tablecloths, purses and, yes, album covers, did not originate as icons for the celebration. Rather, they were created as political statements.



In Mexico, a young man who was trained as a printmaker was employed to create broadsides (a large flyer or poster). His name was José Guadalupe Posada and he is the artist who creat-

ed the skeleton imagery that has been appropriated for El Dia de los Muertos celebrations. Posada used the skeletons as commentaries on life in Mexico just prior to the Mexican Revolution. Harsh life for the poor, seeming indifference of the wealthy class, and the presence of death in all aspects of many people's lives were the inspiration for Posada to create cartoons, commentaries, and broadsides that depicted skeletons doing everyday things—as though the people of Mexico were turning into skeletons themselves. Today we can look at and enjoy the images of skeletons riding a bicycle, or shooting pool, or dancing a lively fandango, but at the time they were created, Posada intended the “lively” skeletons to be a sharp message. His most famous skeleton, La Catrina, or the Fancy Lady, has been used numerous times, yet it is doubtful that many can name her creator or her intended purpose.

Whether or not one believes that departed souls return to visit once a year, the intention behind El Dia de los Muertos would seem to be agreed upon by most, that honoring and remembering loved ones who have passed away is important. Rather than being a time of sadness, El Dia de los Muertos allows us to remember our loved ones, share their picture, honor their life and choices, and all in a way that commemorates their life and memory. The real message of El Dia de los Muertos is this: Yes, the sting of Death is strong, but Love and Remembrance are stronger! 



“The Mammals of Texas”

A Book-signing and Public Lecture by David J. Schmidly

By Dr. Robert Bradley, Ph.D.
Director of Natural Science Research Laboratory

On November 3, 2016 the Museum hosted a book-signing event with David J. Schmidly and Robert D. Bradley to celebrate the publication of their co-authored book, “The Mammals of Texas”. Schmidly is a past president of Texas Tech University. Bradley is the current director of the Museum of Texas Tech University National Science Research Laboratory (NSRL).

Published by the University of Texas Press, this seventh edition of “The Mammals of Texas” highlights the natural history, distribution, and conservation and population status of the diverse mammalian fauna of the state. The rationale for this revision was the need to update the taxonomy, distributional information and conservation status of the species, as a result of recent research by the many mammalogists in Texas. In this edition, the authors provide information for 202 species of mammals, either considered native or introduced, that reside in the terrestrial, fresh water, and marine habitats of Texas.

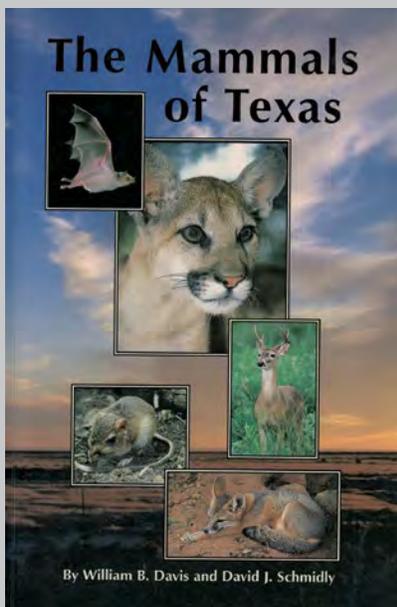
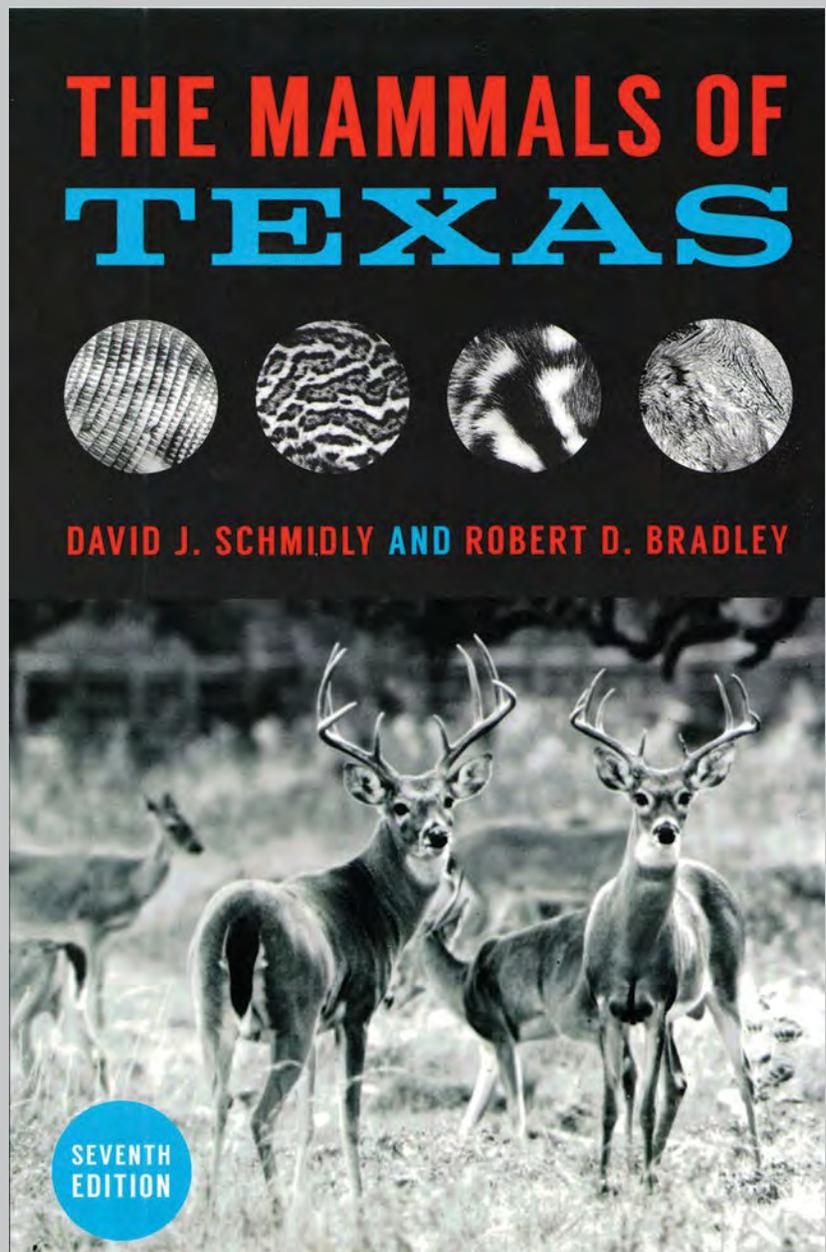
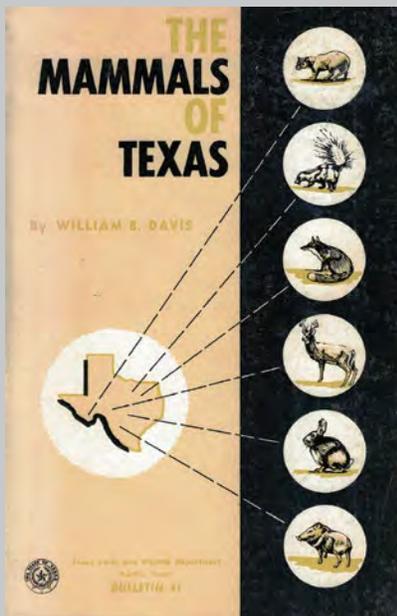
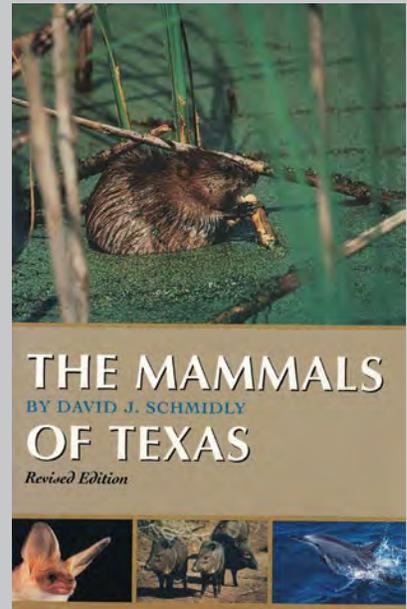
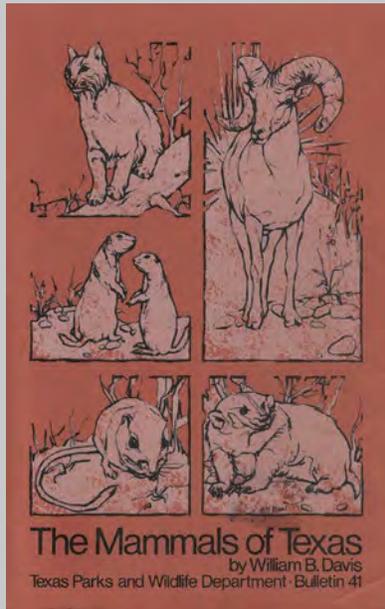
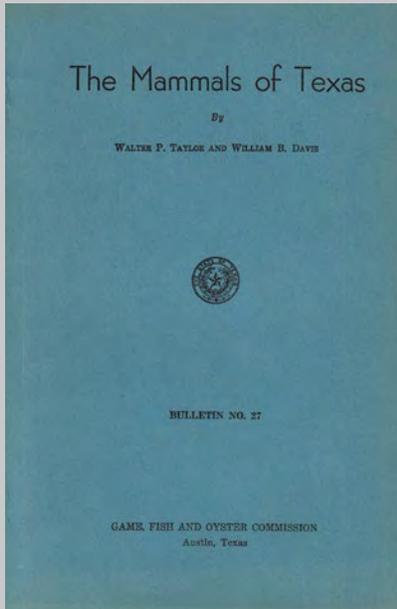
This book was published in cooperation with the Texas Parks and Wildlife Department (TPWD). TPWD has had a long

history in supporting the publishing and updating of “The Mammals of Texas”. The first edition was published in 1947, when TPWD was known as the Texas Game and Fish Commission. The original authors were Walter P. Taylor and William B. Davis, mammalogists at Texas A&M University, which at the time possessed the largest mammal collection in the state. Davis revised the book in 1960, 1966 and 1974. In 1994, he invited Schmidly, then a mammalogist at Texas A&M, to join him in producing the fifth edition. Following the death of Davis, Schmidly assumed the responsibility for revising the sixth edition, published in 2004. As Schmidly began preparing the seventh edition, he invited Bradley to co-author the revision. The involvement of Texas Tech in this project is a reflection of the growth and importance of the mammalian research program and collections at the NSRL.

During the book-signing event, Schmidly also gave a public lecture entitled “Helping Conserve Texas’ Wildlife Diversity: A Role for Universities with Museums.” Schmidly, who was born and raised in Levelland, Texas, attended Texas Tech for his Bachelor and Master of Science degrees. He served as President of Texas Tech and is known not only for his contributions to the science of mammalogy, but also is considered a foremost expert in the conservation of the mammalian fauna of Texas. During his lecture, Schmidly highlighted conservation concerns for many species. He explained that as a result of the ever-increasing human population in Texas and land-use changes, many wildlife species are now a concern from a conservation standpoint, and that policies need to be implemented to ensure that the diverse and unique natural resources of Texas remain protected and available for future generations. He also stated that water use issues were among the most important consequences facing the biodiversity of the state. Schmidly emphasized that the involvement of private landowners, who control approximately 96% of the state’s land, was crucial in developing conservation solutions that benefit both wildlife and humans. Further, he emphasized the importance of natural history museums, such as that housed in the NSRL, and the need for universities to invest in the future growth and utilization of these resources to address not only research, but also to promote public education and outreach.

Schmidly believes that Texas Tech University, through the NSRL and the Museum, is positioned to be the leader in the state of Texas relative to natural history research, education, and public engagement. His view is that Texas Tech is unique in having the total package: an active research faculty, undergraduate and graduate student education programs in the natural sciences, and a museum to transfer the most recent information to the public. This opportunity for Texas Tech to impact the state, during the 21st century and beyond, is crucial for advancing research and conservation issues relative to the state of Texas.

We look forward to a continued involvement by David Schmidly with the NSRL and Museum as he and Bradley along with Lisa C. Bradley, revise the 2002 book “Texas Natural History: A Century of Change”. This collaboration will continue to spotlight the vital role of the Museum and NSRL as key contributors to the understanding of wildlife conservation issues in the state.



Andy Warhol Is in Lubbock

Two donations five years apart from the Andy Warhol Foundation for the Visual Arts added 167 works by this legendary American artist and namesake of the foundation. The gifts included photographs and original screen prints by Warhol and a large selection of them will be featured this summer at the Ellen Noel Museum in Odessa, Texas. Soon after their return, we will install the works in the Museum's galleries. Keep abreast of our exhibition schedule so that you do not miss the Andy Warhol show.



Andy Warhol

From left to right: Debbie Harry, 1980; Wayne Gretzky, 1983; Liza Minnelli, 1977 ((Polaroid prints, 3 1/2 x 2 3/4 inches)



Andy Warhol

Annie Oakley, from the series, Cowboys and Indians, 1986 (Screen print, 36x36 inches)



Collection Highlight

1957 Cadillac Series 62 Coupe de Ville

By Dr. Cameron Saffell, Ph.D.

Curator of HHistory

Weighing in at over 4,800 lbs. and taking up 626 cubic feet of storage space, the “Pink Cadillac” is very likely the largest single object in all of the Museum’s collections. Its size and distinctiveness make it one of the most cherished items that visitors rarely get to see.

The actual paint color name is Mountain Laurel—introduced by Cadillac in 1956 (along with Princess Green and Duchess Green) to draw women car buyers to dealerships. Aided by the attention to Elvis Presley’s custom pink 1955 Cadillac Fleetwood Series 60 and his mentioning of a “pink cadillac” in his hit song “Baby, Let’s Play House,” Mountain Laurel quickly became the most popular and subsequently iconic automobile color of the 1950s. The color later inspired the “Mary Kay Cadillacs” given to the top saleswomen of the Mary Kay Cosmetics company.

This vehicle was first loaned to MoTTU for a 1984 exhibit, *“Nothin’ Else to Do: 75 Years of West Texas Music,”* and subsequently was donated to the Museum. In an unusual move for a museum, we loaned the car out to producers from the BBC in 1985, who drove the car around Lubbock interviewing Crickets member Jerry Allison in the back seat. Those clips were used in the documentaries “Arena: Buddy Holly” and “The Real Buddy Holly Story.”

One of five cars and a dozen wagons kept in the Collections Storage Wing, the Pink Cadillac is out of storage and on exhibit for the first time since those 1985 interviews—part of the “A Look Behind the Scenes: An Open Storage Display” exhibit in Gallery 6, open through Summer 2017.



Curator Focuses New Course on the Practical Dimensions of Being a Professional Artist

Peter Briggs, the Helen DeVitt Jones Curator of Art at the Museum of Texas Tech University, traveled to Vilnius, Lithuania in 2016 for six months as a Fulbright Scholar at the Vilnius Academy of Fine Arts. Dr. Briggs developed a course to teach the practical, curatorial and business-side of art to visual artists. This is his second Fulbright Scholar award. His first, at the Academy of Fine Arts and Design in Bratislava, Slovakia, planted seeds for the Museum's Artist Printmaker/Photography Research Collection.



Dr. Briggs at lunch in Vilnius near the Academy of Arts.

Why did you choose Lithuania for your Fulbright?

Lithuania, actually the entire Baltic area, I found interesting. I knew that contemporary art was quite dynamic in the Baltic States. Over the last 20 years, since the Berlin Wall came down, I've developed an interest in central and eastern European visual arts. And I was interested in an area of the world where I've never been. I'm attracted to places that I don't hear people talking about. I often hear about the art scenes in Paris, Berlin, Singapore and other large urban centers, but not a lot about Vilnius. Also, when I contacted educational institutions for my Fulbright application, I received a speedy response from the international program at the Vilnius Academy of Arts. That was encouraging. I was also interested in Bulgaria and Estonia, but the people at the Academy in Lithuania were so open and friendly and informative, that I felt welcome right away.

You developed a new course as part of your Fulbright. Why did you focus on the practical side of art?

I'm really interested in transferring the knowledge of the museum craft or profession, especially curatorial knowledge, from the museum to wider publics. I'm an art curator, have been for 40 years, so I'm particularly interested in taking the knowledge and skills I've developed as a curator and transferring that knowledge and those skills to working artists. They can use the information to advance their own agendas. It's challenging to me to develop that kind of program because the agenda of a working artist is radically different than the agenda of a curator. The course I developed is called Professional Curatorial Practices for Studio Artists.

I teach curatorial methods in the Museum of Texas Tech's museum science graduate program and I've been a curator for decades, primarily in university art museums. As a result, I've worked with a lot of artists and I knew there was a need for this new course. I have never encountered a course quite like this and I investigated to see if there were other models. One challenge I faced was developing a viable syllabus and then justifying the class within the Lithuanian environment. I had to demonstrate the relevance to students there. Actually, this wasn't too hard because the art world has a global reach. Interestingly some faculty at the Texas Tech School of Art were interested in my teaching the class once they saw the syllabus. Perhaps that is one measure of the course's relevance.

What sort of curatorial skills does an artist need?

Artists are faced with serious conflicts between creating works of art and then getting those works of art out into the public—into galleries, museums, exhibitions, collectors, art centers, art fairs and more. Artists are trained to make art; it's what they do. But taking their art out into the world so people can see it, understand it, interpret it, research it, whatever the case may be, takes another skill set. These skills are standard fare in museums. Museums deal with questions such as how do you take care of the art, how do you store it? Your studio is now full and you rent a storage unit, but what are the issues involved? It's not just paying the rent. It's also climate control, insect control, dust control. All sorts of things. The artist has the same problems of preservation that face a museum curator.

Artists also need to know how to communicate with gallerists, collectors and museum curators. I bring to the artist a whole

series of techniques to approach curators and people who run galleries. I can teach what kind of information those people are looking to receive from an artist. What is the most effective way for the artist to present herself or himself? Artists need to know how to effectively talk and write about their work. How do they contact the media, what media are best to contact? Who is the audience for the artists' work and how do artists reach them? How do I best keep records on my art work and what type of records ought artists keep?

Often time, especially in last 20 years, more and more artists are acting as curators as they organize exhibitions of their own work or organize group exhibitions. What about packing and shipping? If you have a show in Italy and you live in Denmark, how are you going to get your work to Italy? How long will it take to get there? What kind of insurance does the artist need while the work is in transit? Who will pack or crate the artworks? If the work is shipped outside of the Euro zone, what sort of import and export documents do artists need? Taxation, legal predicaments, copyright, publication, photographic and written documentation, the list is long. These are all practical matters that artists need to consider. Most artists cannot afford to hire a professional to handle these matters. So, the course is about addressing these types of issues and skills.



Vilnius Academy of Arts' students in Dr. Briggs' seminar.

How did you like teaching in a different country?

The European Union nations have developed a higher education program, the Erasmus Program that opens up the higher educational system and minimizes political borders. One of the great advantages of the program is that I got to learn and interact in a small class environment with 20-plus students for all over Europe. In my class I had students from more than 12 different countries. I got to understand how these students conceptualize the world, what is interesting to them in the visual arts, what are the dynamic issues at play in their country. It's a wonderful process and provides an environment that is educationally and culturally rich.



Printmaking studio at the Vilnius Academy of Arts.

What do you personally get from a Fulbright?

First of all, the review and award process that approves my proposal confirms that there is some degree of acknowledgment by other scholars in the world that my project is a significant contribution to learning. Then, the interaction with the students is one of the most incredible dynamics involved in this program. While in Vilnius, I learned not just about Lithuania but from the array of students in my class, about Poland, Belarus, Italy, Spain, Netherlands, Finland and more. While on a Fulbright, you also represent your academic institution and I was aware that I represented Texas Tech and the U.S. So to use an over-used word, I became an ambassador. And I quite enjoy getting out and interacting with people from another country. I took advantage of a wide range of opportunities to meet artists, discuss issues with art administrators, attend art symposia and meetings, go to lectures and poetry readings and even review and interview Lithuanian applicants for grants from the U.S. State Department. *continued on page 21*

The Fulbright program, founded in 1946 by Sen. J. William Fulbright, is a highly competitive award, administered through the U.S. State Department. The program supports U.S. citizens to study, research and teach abroad. The Fulbright Scholar Program website notes that only about 1,200 U.S. scholars and 1,600 U.S. students receive the award each year. The program also brings international students and scholars to the U.S. The program fosters understanding between people through the exchange of knowledge and skills.

Alumni Spotlight: *Mark Janzen*

I chose museum practice as my career path because of my lifelong love of things and material culture. A classical archaeologist by training, once I discovered that I could find new and amazing artifacts without actually finding a site and digging them up, I was hooked.

I spent much of my time at the Museum of Texas Tech in the Ethnology, History, and Exhibits divisions. I joined “Henry’s Army,” named for Henry Crawford, the now retired Curator of History, at the National Ranching Heritage Center and discovered my love for collection care and registration working with Mei Campbell, retired Curator of Ethnology and Textiles, and Eileen Johnson. Nicky Ladkin was registrar at the time, and I was always fascinated by her office and all the mysterious things that occurred there. It is fair to say that the program shaped my perspective not only on museums and museum practice, but also on what it means to be a museum professional.

My early career began with a few hiccups, including three positions in four years. Focusing my attentions on curation in history, I determined that I would need a doctoral degree in order to eventually qualify for the upper level positions I had in my sights. I returned to Texas A&M to begin my doctorate studies in history and anthropology.

After I had completed my coursework, I found a position as registrar/collection manager at the Ulrich Museum of Art on Wichita State University’s campus. While at the Ulrich I had the opportunity to explore a variety of professional development opportunities, and I began focusing on collection care and registration as my specialty. I finally received my doctorate in 2010 and made the move into academia as Director of the University of Central Oklahoma’s (UCO) Museum Studies program.

Throughout my career, I have been a strong advocate of professional development and professional involvement. One of the most effective ways to do that, is engagement of state, regional and national museum associations. Gary Edson, retired Executive Director of the Museum of Texas Tech, always encouraged both attendance and involvement, and I will never forget the first time we all piled in a vehicle and trooped to Dallas for an AAM conference. I have tried to remain involved ever since, and was recently honored to be elected president of the Mountain Plains Museums Association.

Teaching at UCO, helping to guide and shape the careers of young professionals, and having the opportunity to work professionally with Texas Tech museum science grads and all of my long time mentors and friends makes me feel like my career has come full circle. It is hard to believe it has been 25 years since we first began our journeys in the hallowed halls of the Museum. It is an amazing feeling to be a small part of the lives and careers of so many who went before and have come after.





Vilnius Academy of Arts studio building located on the Vilnius River.

from page 19

In addition to developing the course, what else do you hope comes from your Fulbright experience?

Many things. One expectation is an increase in the relationship between the Artists Printmaker Research Collection at this Museum and other artists and institutions in Europe. I am hoping that this will manifest itself in both exchanges of tangible exhibitions as well as online exchanges of resources. I want to curate, for example, an exhibition of some of the work in the collection, perhaps printmakers from Texas, that travels to European museums and galleries. Funding is always an issue with such projects.

Since I teach a class in the Museum of Texas Tech museum science program, I have integrated more of an international perspective into my teaching. If there are students who want

to explore museums or art schools in Europe, I can help them with the tools to guide that exploration. In Europe art is generally not taught in the universities but in art academies and, as a result, art students there are highly focused on being professional artists. The educational situation is quite different from that in the U.S. and the demands on art students are quite intense.

Such international experiences are always helpful in remembering that the way things are done in the U.S. are not the only way to do things. It's important to integrate points of view from other parts of the world. If you are a Fulbright scholar or a student, you become part of a community. You meet other Fulbrighters at embassy and other functions while you're away and after you return to the U.S. this community remains in place as a social network and that makes it even more meaningful in the long term.



View of the center of Vilnius from Gediminas Tower (originally erected in 1409).



Staff Spotlight: *Stance Hurst*

Field Manager, Lubbock Lake Landmark regional research program, and graduate faculty Museum Science

The Lubbock Lake Landmark regional research program investigates the entire Quaternary (2.6 million years ago to present) Southern Plains record of northwest Texas and eastern New Mexico. As Field Manager I lead the Landmark's summer field research from May through August.

Volunteers from all around the world work with the Landmark staff each summer. We are currently working at four research localities including sites located near Merkel, Post, Snyder, Stanton and Wilson, all in Texas. This research includes investigating 2.6 million year old animal remains and their environments; the first people into the Americas more than 12,000 years ago; a Folsom-age, 10,800-10,300 years ago, stone tool workshop; a large Comanche bison kill of about the 1700s; 1870s buffalo hunters; open range cattle ranching; and everything in between.

When not in the field, I work with students to analyze the objects recorded from field work to better understand what the past was like for hunter-gatherers over the last 12,000 years. I am particularly interested in past stone tool technologies, how hunter-gatherers developed territories through social identity on the landscape, and 12,000-8,600 years ago, Paleoindian period hunter-gatherers. I also conduct research on the historic period examining cattle ranches, homesteaders and buffalo hunters.

For the Museum Science Program I teach two classes: World Heritage Sites and Digital Heritage. In the world heritage class, we examine the more than 1,000 sites that have been designated by UNESCO as having outstanding universal value. In digital heritage, the focus is on using 3D and GIS technologies to document, analyze, and share cultural heritage.

I was born in Colorado City, Texas and raised in Perkins, Okla. I attended the University of Idaho to live in the mountains and received my undergraduate Anthropology degree in 1996. My first field work experience was at the Lubbock Lake Landmark in 1995 when another student at the University of Idaho recommended that volunteering at the Landmark was the best place to get great field experience. I attended the University of Oklahoma and received my PhD in Anthropology in 2007. I started as Field Manager at Lubbock Lake Landmark in 2007.



The Museum of Texas Tech University needs you!

If you think you might enjoy contributing to people's lives through expanding their knowledge and appreciation of art, history and science, then you could become a docent for the Museum.

If you are interested, we would love to hear from you.

Just ring us on 806.742.2490 or drop us an email at museum.education@ttu.edu

Museum Science Student Spotlight : *Clark Hilliard*

By Rachel Gruszka, Collections Manager - Anthropology

All Museum Science and Heritage Management graduate students are strongly encouraged to participate in the apprenticeship program that places them in a working position in one of the Museum's many divisions. The program aims to provide training and experience for students in order to prepare them for future careers as museum professionals.

Clark Hilliard has worked for the Anthropology Division for about a year, focusing on bone stabilization and reconstruction. He began work on several smaller projects, such as a bison vertebra that was in about a dozen pieces. Hilliard rapidly demonstrated proficiency with these tasks and switched his focus to the main

project of his apprenticeship program, working on a mammoth tibia, one of the lower hind leg bones, that is in hundreds of pieces.

Recovered in 1978 from the Lubbock Lake Landmark, the tibia was damaged by machinery used in dredging the springs at the Landmark in the 1930s. Reconstructing the tibia is highly important in completing our understanding of the relationship between this bone and other mammoth bones recovered from the same part of the Landmark. Does it belong to one of the previously discovered animals, or does it represent a new mammoth find? Is there any evidence of human butchering on the tibia, or anything else that may help us tie this mammoth to the activity of some of the earliest humans in this region?

While the scope of this project may have intimidated many other people, Hilliard took to it with enthusiasm. He was never discouraged or deterred by the large



Clark fits two larger pieces of the tibia together, using a photograph of the bone taken in the field as guidance.

number of pieces, or the minuscule size of those pieces. He knows that every piece that he puts in place brings the tibia closer to being completed.

Hilliard has been working on the mammoth tibia for several months now and has made a remarkable amount of progress. He has fitted together not just the larger, easier to work with pieces, but also tiny pieces less than a centimeter in size. Some days, he makes no fits, but he never lets that deter him, returning on the next work day ready and motivated to make progress.

As the tibia comes together, Hilliard can see how many of the larger sections go together, and much of it is already pieced together in his head. He is waiting to put together the larger sections until he is sure that he has attached all of the small pieces that he can to the larger ones. He always investigates all the options before putting sections together, so that any refit he makes does not block any other possible fits.

Hilliard livens up the Anthropology Division with his presence. Worldly-wise and up-to-date on current events, he is a great conversationalist with a terrific sense of humor that makes him a pleasure to work with. Between his wit and his progress on the tibia, it has been a pleasure to have him work in the Anthropology Division.

M IS FOR MUSEUM

DINOS AT MOTTU!

Here is a picture of a Camarasaurus. The Camarasaurus was a very big dinosaur and he had a very long neck to help him graze the tree-tops. Can you find the Camarasaurus to answer the questions below?

Which Era did the Camarasaurus Live? _____

A Camarasaurus is a _____

The Camarasaurus might have used what for a weapon? _____

What shape are Camarasaurus eggs? _____

What polished stones might have been found in the Camarasaurus' stomach? _____

CURATOR...WHAT IS THAT?

Marian Ann Montgomery is the clothing and textile curator at the museum. A curator is someone who cares for and researches the objects in a museum. Curators use objects to help tell a story to the visitors of the museum.

It takes a lot of dedication to become a curator at a museum. Montgomery has three different college degrees. Montgomery decided to become a curator so that she could teach with objects. She loves to share the objects' stories with museum visitors. Curators are a very important part of the museum. They take care of the objects so that you can enjoy them for a very long time.

WEATHER SCRAMBLE!

OH NO! A strong wind just blew through the Weather Exhibit and scrambled some of the words on the signs! Help the museum fix their signs by unscrambling the words.

1. NOTAORD _____

9. IALH _____

2. RUINACRHE _____

10. ZILZRDBA _____

3. INAR _____

11. GTUROHD _____

4. WNOS _____

12. MEUMRS _____

5. NHUDRTE _____

13. NWTRIE _____

6. GTNGILHIN _____

14. NTMUAU _____

7. UAARQHETEK _____

15. PSIGNR _____

8. ETRAWEH _____

1. Tornado, 2. Hurricane, 3. Rain, 4. Snow, 5. Thunder, 6. Lightning, 7. Earthquake, 8. Weather, 9. Hail, 10. Blizzard, 11. Drought, 12. Summer, 13. Winter, 14. Autumn, 15. Spring

HEY KIDS...!

Send us your questions about the museum and we will answer as many as we can in our Kid's page. Send your questions, and comments to: Education Division, MoTTU, PO Box 43191, Lubbock, TX79409-3191. Or email us at: museum.education@ttu.edu.

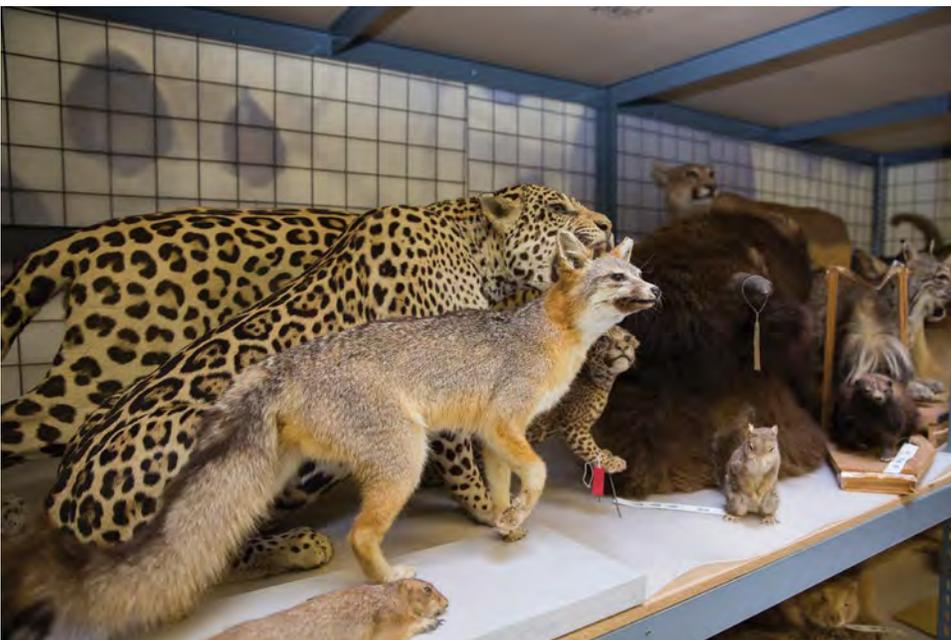




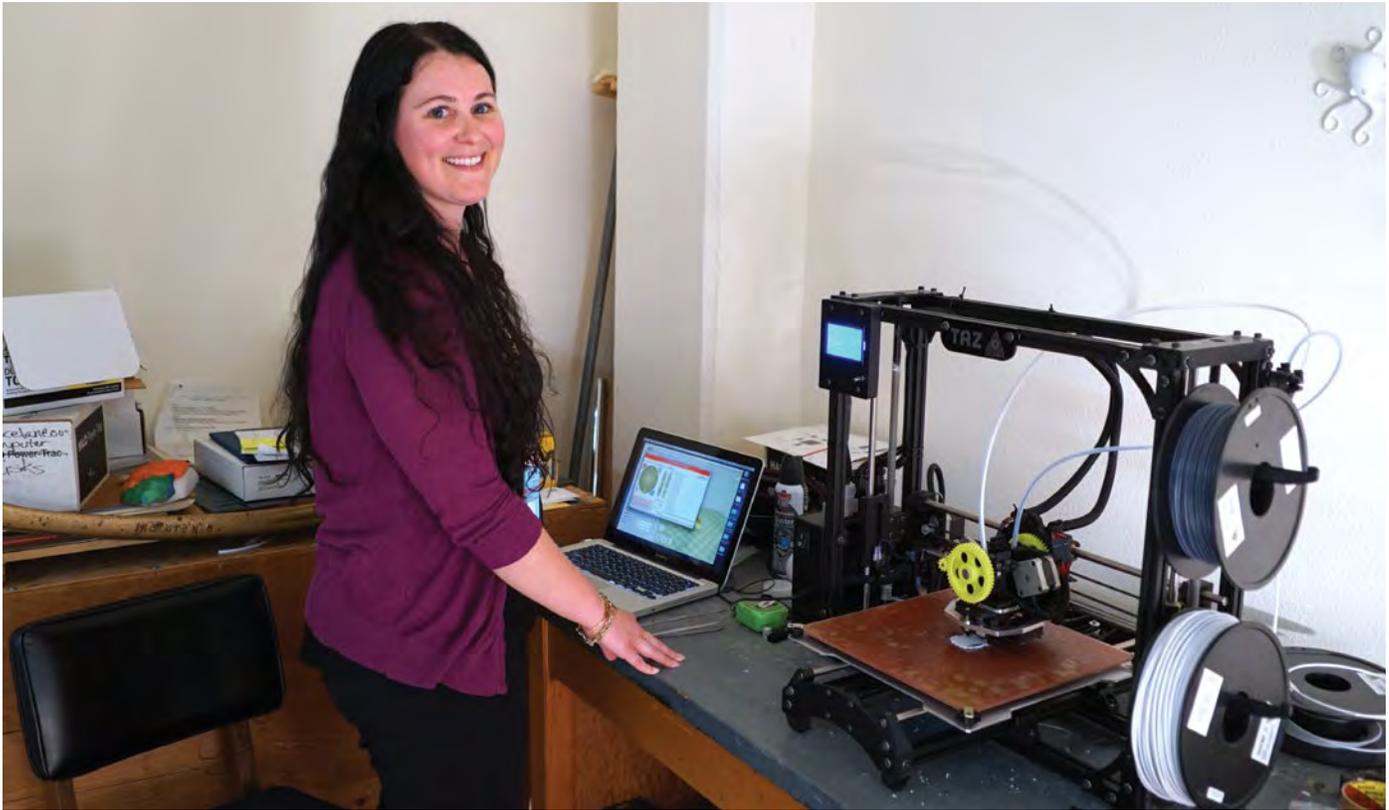
SOME FUN COLLECTION FACTS

Natural Science Research Laboratory

1. Rather than having a specimen from Lubbock or even Texas as the first cataloged mammal, the NSRL's first cataloged mammal specimen is actually a spotted Cuscus from Australia.
2. The NSRL has a 2-headed calf skull.
3. Everything poops! The NSRL's Genetic Resources Collection archives several thousand bird, mouse, bat, and feline fecal samples for research.
4. Mammal holdings represent more than 132,000 specimens, 1,300 distinct mammal species, 110 countries and have been built on the efforts of more than 5,000 people.
5. The NSRL's Genetic Resources Collection contains samples of an extinct mammoth estimated to be 53,000 years old.
6. The NSRL's oldest bird specimen, a common yellowthroat warbler, was collected in 1869, 54 years before the founding of Texas Tech University.
7. One of the NSRL's oldest mammal specimens is a Norwegian rat, collected in 1894 by Henry P. Attwater, a renown naturalist of the 19th century for which several animal species are named.







Exploring 3D Technologies and Museum Accessibility

By Jessica Stepp

Graduate Student, Museum Science & Heritage Management

2017 marks my third full year as a Master's student in the Museum Science Program at the Museum of Texas Tech University. During my initial semester in the program, I took an elective class titled World Heritage Sites. I thoroughly enjoyed the class, but did not realize at the time just how much the content of that class would shape my experience in the entire Masters program. My professor, Stance Hurst, introduced me not only to UNESCO World Heritage Sites, and tangible and intangible heritage, but also to emerging technologies being used around the world to preserve and safeguard heritage. Two of these emerging technologies included 3D modeling via photogrammetry and 3D printing. I immediately latched onto these technologies and began thinking about their relevance to museums. After completing a small project summarizing 3D modeling of heritage sites around the world by CyArk, a non-profit company, Dr. Hurst encouraged me to take his digital heritage class that following fall.

I enrolled in the class and gained practical experience taking photographs for photogrammetry, editing the photographs, utilizing photogrammetric software and editing the models produced by the software. Dr. Hurst challenged each student to design and undertake a project that utilized 3D modeling to benefit the Museum or the Lubbock Lake Landmark. At the time, I happened to work in the Exhibits Division and I knew the Exhibits staff and Paleontology staff were struggling with how to display a few objects for the exhibit: *Antarctica – Pioneering American Explorations of the Frozen Continent* that opened in January 2015. I originally pitched the idea of 3D modeling and then 3D printing a large frozen fish, but we ultimately agreed upon focusing on a can of turtle soup that also must remain frozen. The turtle soup can connects F. Alton Wade's, a Texas Tech Horn Professor and Museum staff member, Antarctic expeditions to Robert Falcon Scott's expeditions. The soup can also illustrated the system of food caching and its importance to Antarctic expeditions. I coordinated with one of the Paleontology curators to photograph the soup can. It remained out of the

freezer for less than 30 minutes, which was an acceptable amount of time. This project clearly demonstrated the viability of using 3D modeling to increase access to fragile museum objects, the objects that would never be able to withstand exhibition. From those photographs I created a 3D model of the soup can and then worked with a staff member from the College of Architecture to best format





the model for 3D printing. The 3D printed version of the can as well as 2D images of the 3D model, were displayed in the Antarctica exhibit. This project has received recognition from both the Mountain Plains Museums Association and the Texas Association of Museums. It also taught me a lot about photogrammetry and 3D modeling, ignited my interest in 3D printing, and solidified my belief that 3D modeling and 3D printing have a role within the heritage sector.

Later in 2015, the Museum Science Program purchased a 3D printer for the Digital Heritage Research Lab overseen by Dr. Hurst. I was challenged with the responsibility of learning to use, care for and instruct others on how to use the 3D printer. Throughout

this experience, I kept an ongoing conversation with one of my mentors, Dr. Eileen Johnson, Director of the Lubbock Lake Landmark, about my interest in pursuing not only an internship at the Museum, but also in conducting research centered around 3D technologies. She encouraged me to pursue both goals and now serves as my master's advisory committee chair. Dr. Johnson also afforded me the opportunity to collaborate on a current exhibit at the Lubbock

Lake Landmark entitled, *Engaging Folsom (10,800-10,200) Hunter Gatherers with 3-D Technologies*. This exhibit features six 3D printed artifacts, 3D printed braille text labels and touch activated sensors that play an audible message when triggered. Five of the 3D printed objects have braille printed directly onto the object thus doubling the audience accessibility. The exhibit is supplemented with education programming at the Landmark and the placement of 3D printed objects in at least one traveling trunk. These combined efforts are serving as a case study for my research that centers around

the following questions: Can museums use 3D technologies, specifically 3D modeling and 3D printing, to increase access to collections? I am eager to learn visitor feedback regarding the exhibit and to learn community expectations of how museums should utilize emerging technologies. While 3D modeling and 3D printing are not the answer to all exhibition display problems and should not be used in all educational programs, they are tools that can greatly enhance a museum's abilities to share collections with a wider audience. I encourage everyone to take some time to visit the exhibit at the Landmark; it will be open until November 2017. If you ever see me at the Museum or the Landmark, please feel free to ask me questions about 3D technologies. If you undertake either venture yourself, happy modeling and happy printing!



NEW ACQUISITIONS

to Clothing & Textiles
Division of Museum



Quilted Haori Tweedle Dum and Tweedle Dee coat by Yvonne Porcella, 1992, TTU-H2016-084

The Clothing and Textiles Division has been blessed with many wonderful donations recently such as the 6,000-piece Nickols printed cotton sack collection, the designer garments in the Earnest collection, the wonderful historical quilts from the Abernathy family and two fabulous art quilts from Ellie Kreneck.



Lone Star Quilt 2009 made by Linda Fisher TTU-H-2015-084-012
Gift of Linda Fisher (Mrs. Charles)

The donation of 30 quilts by Linda Fisher is a significant move forward in the development of the Museum's quilt holdings. This incredible donation includes antique quilts whose makers are unknown, antique quilts which she was given to care for, early 20th century quilt tops that she quilted and finished as well as quilts that Fisher made. Selecting 30

from the 70 quilts that were offered to the Museum was a challenge.

Fisher was assigned needlework projects to do by her mother, so that she wouldn't be spending her time after-school on the phone with boys before her mother got home from work. Those assignments developed a love of fiber and needlework that has continued to blossom in Fisher's work. Her love of quilts, understanding of which objects are important for a Museum collection as well as her artistic and needlework skills

added significance to this donation. Fisher shared her photographic album of all her quilts with the Museum so that we could scan those images to fully document her work and she also assisted in putting information in the database so that we have accurate information about her inspiration in making the quilts and how she acquired the quilts she didn't make.

Represented among the group are quilts influenced by Lubbock quilt pattern designer and teacher, Jackie Reis and one designed by the internationally known Piece O' Cake team which originated in Tulsa, Ok.

Charles and Linda Fisher have been long time supporters of the Museum. They have supported the institution not only with their Association membership, but also their significant contributions of time and financial resources. This large donation fills in areas not previously represented in the Museum's quilt collection, especially with late 20th century and early 21st century quilts and lays the foundation for the further development of the collection with quilts yet to be made.



Circa 1920 Yellow Star Quilt, TTU-H2015-084-005 Gift of Linda Fisher (Mrs. Charles)

Art Quilt Acquisition

The Museum of Texas Tech boasts more than 350 quilts. There are all sorts of styles made by today's quilter: reproductions that use fabric carefully reproduced from 18th and 19th century fabrics, traditional pieced or appliqued quilts for the bed and art quilts meant to hang on the wall.

Many of today's art quilters have had formal art training and have chosen to work with fabric as their medium. Young mothers have been drawn to work with textiles because paints can be toxic and fabrics more forgiving and safer around children. Quilts are also easier to put down at any point and begin again when childcare duties are done. Although there are many early 20th century quilts that can be considered art quilts, it was the revival of the quilt around the bicentennial in 1976 as well as the handmade movement of the 1960s that came together to foster the seeds of the art quilt movement. Jean Ray Laury and other popular magazine writers encouraged this creativity. The cultural push toward hand made items and expressing one's creativity led female artists to create art quilts.

Lubbock resident Ellie Kreneck is a great example of those that began working in the art quilt medium. She came to it with formal art training at the University of Texas, followed by training in surface design in 1977 at the Penland School of Crafts in North Carolina where she

was inspired and encouraged to move forward with her work in fabric. Conversations with Yvonne Porcella, noted art quilter, during her workshop at the Museum of Texas Tech University had a profound influence on the direction of Ellie's work, helping her evolve the style for which she is known today. The quality of the early quilting of Yvonne Porcella, from Modesto,

Calif., was recognized immediately and snapped up by the Renwick Gallery in Washington, D.C., and has influenced many American art quilters.

The Museum of Texas Tech University is fortunate to have two pieces by Ellie Kreneck, which were donated by the artist, forming a strong art quilt foundation for the collection. To further enhance the Museum's collection, Kreneck encouraged the staff to acquire a piece by her mentor Yvonne Porcella who had been battling cancer, but who had also influenced so many art quilters.

Discussions with Porcella yielded a piece that she thought was appropriate for the Museum because its creation has a Texas connection. Porcella was invited to teach at the Houston quilt store, Great Expectations, by owner Karey Bresenhan, co-founder of the International Quilt Market and Festival and the International Quilt Association. While

in Houston to teach, Porcella remarked on how lovely the breeze was, little knowing that a hurricane would hit a few hours later. She was confined to the 7th floor of her hotel for three days until the roads and airport reopened. Bresenhan gave Porcella a quilt book as a memory of the experience. One of the quilts in the book featured a circus theme with Tweedle Dum and Tweedle Dee. Those two figures made with squares and half square triangles were incorporated into the quilted Haori coat.

Individual members of the Caprock Art Quilters contributed funds to purchase the piece. Unfortunately just as the funds were committed Porcella lost her battle with cancer. The Museum is pleased to announce that after working with the Porcella family the piece Tweedle Dee and Twiddle Dum has arrived at the museum. It was featured at the January 26 and 28 Come and See programs and will be showcased in future exhibitions. Thank you to all who made this acquisition a possibility: Cinde Ebling, Christine Edler, Linda Fisher, Muff Fregia, Debbie Geistweidt, Jean Grimes, Valerie Hill, Ellie Kreneck, Sandra Stephenson, Gail Wickstrom, Nancy Woods and Pam Zenick.



Ring Around the Roses Quilt, c 1880 TTU-H2015-084-009. Gift of Linda Fisher (Mrs. Charles)

Material Culture Reflects a Family's Economic Situation

By Marian Ann J. Montgomery, Ph.D.
Curator of Clothing and Textiles

Rose and Oak Leaf Machine Appliqued Quilt, Created by Jane Eliza Gardner (b. Nov. 23, 1841, m. Dec. 5, 1861, d. April, 1919), Machine appliqued, Date April 24, 1861, Gift of James C. Holland, TTU-H1986-045



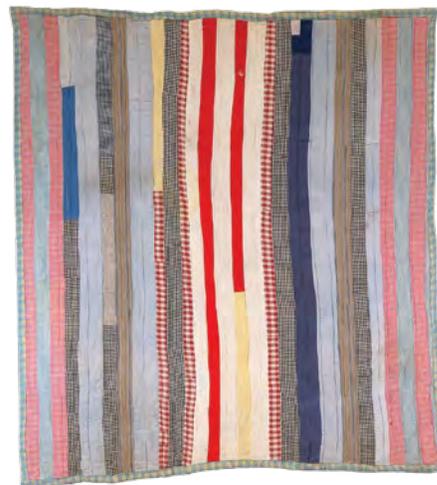
“Show me what a civilization was wearing and I can tell you what was happening in that civilization,”

said Curator James Laver of the Victoria and Albert Museum in London. The same is true with quilts—show me a quilt and I can tell you a lot about the person who made it.

The Museum's collection holds beautiful quilts that were made by women in wealthy families that had time and resources to devote to their fine needlework as well as examples of utilitarian quilts made in a hurry to keep the family warm by women who lacked money, but still created beautiful pieces.

The Vertical Strip pieced quilt, circa 1915-1945, is a good example of abstract art made from scraps. Although its maker is unknown, it is likely that their economic situation was not comfortable and the quilt was made to warm the family. Still the way the maker chose to arrange the fabric strips gave the piece rhythm.

The Rose and Oak Leaf Machine Appliqued Quilt is an example on the other end of the economic spectrum. Created by Jane Eliza Gardner and dated April 24, 1861 it is a beautiful example of fine



Vertical Strip Pieced Quilt, circa 1915-1945, creator unknown, Gift of Mrs. O. V. Adams through John C. Blakey, TTU-H1978-203-232.

String Quilt, Created by Melinda Ethel Bell Abernathy (Ethel, b. 1887, m 1907, d 1981, Mrs. Robert), Pieced, Circa 1920, Gift of Judith Abernathy, TTU-H2015-082-001



Grandmother's Fan Quilt, Created by Melinda Ethel Bell Abernathy (Ethel, b. 1887, m 1907, d 1981, Mrs. Robert), Pieced, Circa 1930, Gift of Judith Abernathy, TTU-H2015-082-002



Poppy Kit Quilt, Created by Melinda Ethel Bell Abernathy (Ethel, b. 1887, m 1907, d 1981, Mrs. Robert), Applique and embroidery, Circa 1940, Gift of Judith Abernathy, TTU-H2015-082-003



needlework enhanced by machine appliqué. The family history describes Jane Eliza as a daughter who “was raised to sit on a pretty pillow and sew a fine stitch.” She came from a family of means near Murray, Ky. They had slaves and also a sewing machine. Southern plantations often had sewing machines before northern households because of all the people that had to be clothed. The quilt was likely made in preparation of her marriage to James M. Williams on Dec. 5, 1861. It combines very fine hand quilting with appliquéd motifs that have been attached using the chain stitch worked by the earliest sewing machines. Family history also states that when they lost their slaves through the Civil War, Jane Eliza and James Williams proved they were of sturdy stuff in doing the manual labor required to keep their family going.

The quilts made by Melinda Ethel Bell Abernathy who went by “Ethel” are a strong illustration of improving economic circumstances in her household. She moved with her husband, Robert, from Alabama to Floydada, Texas in 1927. The earliest of her quilts in the collection is a circa 1920 String Quilt. She created a cheerful quilt from inexpensive, loosely woven fabrics using a foundation technique that enabled her to use the smallest of scraps. This colorful combination of scrap fabrics shows a strong sense of color in the maker and was treasured by the family because of its beauty.

The second quilt from her in the collection is a Grandmother's Fan in the Colonial Revival style, which has a difficult and beautiful curved binding framing the feed sack fabrics, which Abernathy used for the fans. While the fabrics were from free fabric that came from the cotton sacks

the household purchased for feed, flour and sugar they are put together with fine needlework and combined with fabric purchased to complete the quilt. The elegant border and beautiful quilting indicate that this quilt was not hastily sewn to keep the family warm but that the maker had the time to do her best work. This shows an improvement in the family's economic circumstances: there were funds to purchase the background and binding fabric and she had the time to make something pretty.

The last of Abernathy's quilts in the collection is a Poppy quilt beautifully appliquéd and embroidered that was made from a purchased kit which came with the ground fabric printed in blue for the quilting lines. It is likely that the quilt was treasured and never washed because the printed blue lines for the quilting stitches are still visible. By this time in her life, Abernathy could afford to purchase all the fabrics and directions for her quilting. Abernathy made this quilt in Floydada. The Museum of Texas Tech University is fortunate to have a body of quilts made by one woman in which one can see her family's clearly improving economic circumstances. The stories held within these pieces of material culture are fascinating.



“Ethel” Abernathy of Floydada, Texas the creator of three quilts in the Museum's Collection, photo courtesy of Judith Abernathy TTU-H2015-082-001

The Monsters We Love

A personal view
By Rob Weiner

Ah, the monster! They haunt our dreams; they frighten us; monsters fascinate us; they intrigue us. Monsters are part of humanity's collective consciousness perhaps going back to the earliest cave people who attempted to explain something in nature, like an unfamiliar animal. The monstrous became "the Other" that which we fear, but also that which we seek to conquer/destroy and in some cases even wish we were like or aspire to become.

Like most people, my fascination with monsters began when I was very little. My father took me see the Disney film "Fantasia," the second movie I ever saw in the theater (the first being "2001 A Space Odyssey.") I remember standing outside the theater door peeking in at the last sequence of the film as the Mussorgsky's "Night on Bald Mountain" played and monstrous creatures flew, thrashed and danced across the screen. I was scared out of my wits, but also strangely fascinated. My father also turned me onto all those Universal monster films: "Dracula," "Frankenstein," "The Mummy," "The Wolf Man" etc., I loved those films.

Somehow I could relate to the monsters. They just seemed, well awesome. I could feel for Frankenstein's monster, played by Boris Karloff, who didn't seem evil at all, but rather misunderstood – again going back to this idea of the Other in society, that which is different and we are afraid of for fear of some kind of contamination. Larry Talbot's Wolf Man was so tragic. It was not his fault that he was cursed and the performance by Lon Chaney Jr. had so much honesty and depth. Even as a child I understood this tragedy, but what

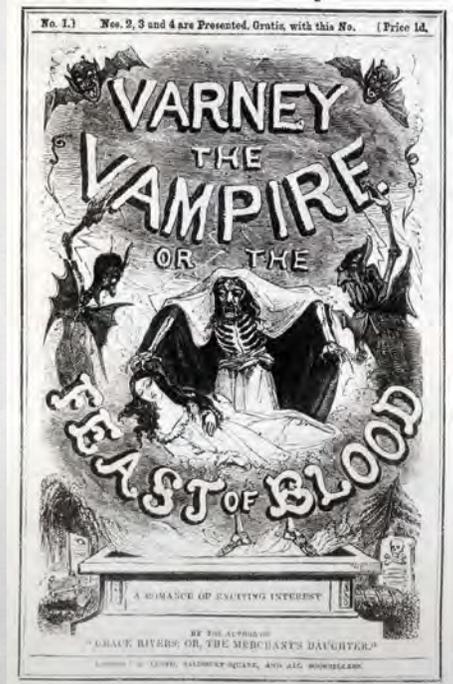
excited me more was the make-up and how real the Wolf Man seemed to me. Yes, he was scary, but also awesome looking.

My father took me to see all those Godzilla and giant monster movies often at the drive-in. I loved the people-in-suits monsters smashing cities, made from miniatures, and fighting each other. In elementary school, during art class I was always drawing giant monsters and dinosaurs fighting each other, usually with a bit of blood dripping off them. I loved those monsters and to this day "Godzilla vs. Megalon" remains my favorite monster movie. In fact, I am still a member of the Godzilla fan club.

During this time, I was also introduced to all those Peter Cushing and Christopher Lee Hammer studios films. If I had to pick one actor who represents Dracula it would be Christopher Lee, although Bela Lugosi remains a favorite. Lee portrayed the famous vampire in nine plus films, more than any other actor. My parents also gave me Ed Nana's book "Horrors From Screen to Scream" which became my bible. I poured over that book just taking it all in – I still have several copies.

Again, I go back to the fact that monsters are just plain awesome. They represent excitement and the desire to become something more powerful than our just plain old human selves. We live vicariously through them in our folklore, literature, films, video games, art and other aspects of our popular culture.

Vampires are a good example. Most of us would probably like to live forever although ultimately the cost might be more than we are willing to give as our souls would be forever damned. Yet, despite



this sometimes the vampire has been used as a metaphor for racism and its enduring appeal has remained throughout nearly all cultures in our world today. The vampire too has become an example of our sensuality since Bela Lugosi's famous portrayal of Count Dracula in the 1931 film. He received many a proposal for marriage from eligible ladies wanting to spend their life with the man who played Stoker's Count. Even before Lugosi, Theda Bara's silent film performances as a vamp combined sensuality with a form of vampirism. The various Hammer studios and late sixties/early seventies Euro-horror vampire films solidified the sensual vampire paving the way for shows like "True Blood", "Vampire Dairies", and even teen romances like "Twilight".

The werewolf provides a different kind of attraction. Wolves have long been feared in all cultures as not just killers that can tear a person apart, but also for having supernatural properties. The fear that we might become a werewolf was solidified in the popular consciousness through 1941's "The Wolf Man." Yes, there is something tragic about a man with a pure heart transforming into a wolf-like creature and killing those in his path. Even though we fear the wolf and subsequent transformation into the hairy, fanged creature, we also are intrigued by the primal nature of the werewolf. While perhaps not as sexy as the vampire, the beast within concept is something that resonates within our collective mind. Certainly, series and films like "Teen Wolf" and "Twilight" have helped that idea come to fruition.

"I really enjoyed working with the Museum of Texas Tech University on the exhibit *In the Blood*. The exhibit took visitors on a journey through fact, fiction, history, science and art through the impact that vampires and werewolves have had on our popular culture. There was plenty for all ages to enjoy. It brought back my childhood. I hope the Museum does more exhibits like this in the future, where research and popular culture intersect. And more monsters please!"

Robert G. "Rob" Weiner is popular culture/humanities librarian at Texas Tech University and also teaches classes related to popular culture for the Honors College. He is the author/editor of numerous books and articles related to popular culture. He contributed content and artifacts to the Museum's *In the Blood* exhibition.



Museum Reaches Around the World

By Sally Logue Post

During his two tours of duty in Afghanistan and one in Iraq, Andrew DeJesse saw the devastation left in the wake of a decades-long war. As part of his role as a civil affairs officer in the Army Reserves, DeJesse served as a Cultural Heritage Preservation Officer working with the National Museum of Afghanistan in Kabul, the country's capital.

"Part of the civil affairs charge is to protect art in an armed conflict, not just for the art, but for social stability. People are connected through their cultural heritage," he said. "The people who work in museums are at risk from criminals and violent extremist groups. It's important that we help them to conserve their heritage."

The war left the museum damaged and artifacts destroyed or stolen. Since the fall of the Taliban government, the museum has been rebuilt and there are plans for a new national museum to include a natural history museum along with revitalization of provincial museums. With these plans in place, there are still needs to be filled, the biggest being professional training for the museum staff.

A Partnership Begins

Today, DeJesse is a graduate student in the Museum of Texas Tech University's Heritage Management Program and Battalion Commander of the 413th Civil Affairs Army Reserve unit in Lubbock. He's also the first to hold the title of Cultural Heritage Preservation Officer. His connections in the State Department contacted him suggesting he reach out to the Afghan National Museum's new director, Fahim Rahimi.

That suggestion turned into a visit to Texas Tech by Rahimi in September 2016 to explore opportunities for partnership between the two museums. This is not Rahimi's first visit to the U.S. He's currently finishing up a Master's degree he began during a Fulbright Scholar visit to the University of Pennsylvania.

In addition to its multi-faceted collections and research, the Museum of Texas Tech University also is home to a nationally recognized graduate program in

Museum Science and Heritage Management. The combination may prove exactly what Rahimi needs.

"The Museum of Texas Tech is beyond my expectations," Rahimi said during his visit. "The professionalism here is great, beyond my expectations."

With DeJesse working through his international connections, Dr. Hyojung Cho, associate professor in Museum Science, and Nicky Ladkin, the Museum's associate chair of the Museum Science program, they were able to find the funding to make Rahimi's visit possible.

"Andrew talked about how he was inspired by the Afghan museum," Cho said. "There was a sadness to his story. He wants to help the museum redevelopments. He talked about exhibits of some of the reclaimed objects, how they were displayed without labels. He wanted to support them in good museum practice, in capacity building and developing a strong, motivated staff."

International training and outreach is a hallmark of the Museum of Texas Tech University.



Museum mission security team.

International Outreach

While sending staff to earn a two-year Master's degree may be out of range for the National Museum of Afghanistan right now, there are short-term educational opportunities offered by the Museum of Texas Tech University. Cho points to the Museum's annual International Council of Museums Committee on Museum Documentation Summer School. The summer program brings museum professionals from around the world to the Museum of Texas Tech. The 2016 program saw attendees from Ethiopia, Egypt, Vietnam, Puerto Rico and the US.

"Perhaps some of Fahim's people could come for this program, or maybe we could work out a special three-to-six month exchange," Cho said.

In addition to lectures sponsored by community and campus international groups, such as the Korean faculty and student group, the Museum of Texas Tech University also co-hosts the International Arts and Culture Symposium, which focuses on Asian culture. The fourth annual symposium was held in 2016. The symposium is sponsored by the Sowoon Arts and Heritage, a Lubbock-based organization.

Among the Museum's best attended events is the annual El Dia de los Muertos celebration which bring hundreds of Lubbock families to the museum for a day of arts, crafts and other activities designed to celebrate the traditional Mexican celebration to remember loved ones who have died.

"The Museum recognizes that it has local and international obligations and opportunities," said Gary Morgan, director of the Museum of Texas Tech University. "The Museum can bring parts of the world to Lubbock and through international partnerships, we

can help extend Lubbock and Texas Tech around the world."

That global outreach earned the Museum the Global Engagement Community Award in 2016 from the Texas Tech Office of International Affairs. The museum's international programs also support the university's Quality Enhancement Plan "Communicating in a Global Society", Ladkin said.

"Much is said about how we now inhabit a globally, interconnected world and participate in a global economy," said Ladkin, who is also assistant director for academic engagement for the Museum. "Through their collections, exhibits, research and programs, museums in general can help connect their citizens with those of other cultures and countries. They also can work to combat illicit traffic of cultural and natural goods and can safeguard tangible and intangible cultural and natural heritage."

A Bright Future

As for the future of a Texas Tech-Afghanistan museum connection, all sides are optimistic. In addition to potential professional development opportunities, Ladkin points to the natural connections between the two institutions. "The long-term possibilities across disciplines are very real," she said. "Fahim has plans for a national museum of natural history in Afghanistan. Our museum is very strong in natural science, natural history, paleontology and anthropology."

There also is the possibility of an exchange of exhibits. But perhaps most important to all involved, is the opportunity to see the National Museum of Afghanistan grow and thrive after decades of war.

"Fahim is fortunate that his government is supportive of his work," Cho said.

"The country's President is an anthropologist, so he understands the importance of preserving the art, history and culture of his country."

In addition to growing his facility, Rahimi sees an opportunity to talk about the things in his country that people do not see in the media, such as the importance of the museums.

"We are working to recover art and artifacts that have been stolen over the years," he said. "The U.S. government has been extremely helpful not only in that effort, but in helping us to rebuild and expand the museum. Our museum was established in 1919 and we've been through much displacement and changes, but our future is bright. We want people to be interested in their heritage and I hope to learn from the programs that are done at the Texas Tech Museum."

Working with international museums to recover stolen artifacts is a passion for DeJesse. He runs a non-profit organization that focuses on stopping illicit trafficking in antiquities. He also hopes to use his experience and his museum science degree – he graduates in May 2017 – to do community engagement and development for an American museum.

He also sees the potential to give his fellow students a new world view.

"Museum professionals are stewards of their cultures," he said. "While I was in the museum in Afghanistan, I saw little kids coming through the museum. Their country is still in conflict, but it's important that they are sending their kids to the museum as part of their education. I hope a partnership like this will be an inspiration to our own students and, just as in Afghanistan, show how important it is to protect our national heritage."

Hand-in-Hand for the Safeguarding World's Cultural Heritage:

Partnership between
The Museum of Texas
Tech University and
the National Museum
of Afghanistan

By Hoyjung Cho, Ph.D.

Sadly, the news of plundered cultural sites in regions endangered by war is a common occurrence. Afghanistan is one of these highly affected areas. Located in the crossways of four great civilizations - Chinese, Central Asian, Indian and Persian - Afghanistan has been a strategic location that connects different cultures on all borders and is a jewel in the world of history and archaeology.

At the same time, the country's unique position of intersections has resulted in a tumultuous political history, and much of its archaeological resources have been destroyed and stolen in such conflicts. One notable example is the Buddhas of Bamiyan from the 4th and 5th centuries, carved out of sandstone cliffs in the Hazarajat in central Afghanistan. The once world's tallest Buddhas were created in the classic blended style of Gandhara art, but were demolished by the Taliban in 2001.

Due to its exceptional cultural and historical significance, the United Nations Educational, Scientific and Cultural Organization (UNESCO) designated the cliffs



Vandalized Buddha statue in Bamiyan, Afghanistan.



Fahim Rahimi, at his public lecture "Fighting for the Nation's Cultural Heritage: Efforts and Challenges of the National Museum of Afghanistan"

in Hazarajat as a World Heritage Site in 2003 and also included it in the List of World Heritage in Danger due to its fragile state of conservation. The National Museum of Afghanistan (NMA) lost 70 percent of its collections during the Civil War, and Afghan cultural heritage continues to be threatened today. In this difficult situation, the museum carries a great responsibility for preservation and protection of the country's precious treasures that represent Afghanistan's historical and cultural background. In a public lecture, "Fighting for the Nation's Cultural Heritage: Efforts and Challenges of the National Museum of Afghanistan" at the Museum of Texas Tech University (MoTTU) in September 2016, Fahim Rahimi, director of the National Museum of Afghanistan (NMA), discussed these complex issues.

Rahimi shared his insights on the past and present of heritage conservation of Afghanistan, as he specializes in cultural heritage management and preservation. He holds a Bachelor's degree in Archaeology and Anthropology from Kabul University and studied heritage preservation and curatorial studies at Vienna

University and at the International Center for the Study of the Preservation and Restoration of Cultural Property in Rome. He was a Fulbright Scholar, and is pursuing a Master's degree in Anthropology and Heritage Preservation at the University of Pennsylvania. During his previous tenure at the NMA as a curator, and then later as a chief curator, he was responsible for one of the most significant collections of ancient and Islamic art in Central Asia. Rahimi organized a number of important exhibitions, including, *Mes Aynak New Discoveries along the Silk Road*, *Buddhist Heritage of Afghanistan*, and *1,000 Cities of Bactria*. In addition, he played a major role in organizing the international traveling exhibition, *Hidden Treasures of Afghanistan*. His education and curatorship have become the foundation for the leadership in the nation's heritage conservation.

His lecture addressed the NMA's efforts and challenges in protecting Afghanistan's heritage. One of the most important messages was the importance of the recovery of the museum's collection and its role in the bigger efforts of rebuilding the country.

The NMA was established in 1922, and once held a collection of more than 100,000 artifacts dating back several millennia, which made it one of the most important troves in Central Asia. However, the museum has been looted repeatedly and has suffered the loss of its collection and destruction of the museum. Rahimi pointed out that the museum was able to protect the most important part of its collections during the civil war and discussed the ongoing restoration efforts.

Thankfully, there has been international support for the return of pillaged artifacts from archaeological sites and museums in Afghanistan. Approximately 8,000 artifacts have been returned, and Rahimi discussed several cases of international repatriation, including the recent return of more than 100 artifacts from Japan. Preventing destruction and pillage of cultural property calls for international collaboration and active involvement by governments and cultural organizations including museums, but also demands awareness and advocacy from everyone. The lecture was partially funded by a seed grant from the Texas Tech International Cultural Center. And it was to be

a seed for future collaboration between the NMA and the MoTTU. At the end of his visit, the directors of the two museums exchanged a Letter of Intent for future collaboration.

One may think that such crimes or threats are happening in other parts of the world and are not related to our lives. But objects with archeological or historical significance stolen from their original locations deteriorate the communities and the objects in turn are converted into funds for organized crime in the black market. They arrive illegally on the antiquities market and sneak into private collections and even museums with fabricated provenance, which demands ethical as well as legal responses.

With the world rapidly losing its cultural heritage through deliberate destruction and theft, the protection of cultural heritage becomes a political and social issue. Accordingly, museums have heightened the ethical standards for such collections, and countries have strengthened their guards for the transferring of cultural property. Intergovernmental organizations dedicated to conserve cultural heritage, such as UNESCO, the International Council on Museums and Sites, the International Council of Museums, and the International Centre for the Study of the Preservation and Restoration of Cultural Property are fighting against illicit trafficking of cultural property and terrorism directed towards cultural heritage. These types of crimes have become more organized and globalized, therefore the efforts to combat these crimes

require international alliances, including the United States of America, and the International Criminal Police Organization (INTERPOL), who are working together, among many other educational and cultural institutions. The importance of international collaboration for the protection of national cultural properties has been emphasized by those international entities.

Joining in this effort, the Museum of Texas Tech University proposed a partnership with the NMA for heritage conservation and professional development. For the next stage of the collaboration, the MoTTU proposed to support the capacity building at the NMA through professional development and education activities. This idea had come up in the meetings during Rahimi's stay in Lubbock, when he visited the galleries and behind the scenes of the MoTTU, the Lubbock Lake Landmark, and the Natural Science Research Laboratory. During the tours, he had conversations with diverse personnel including faculty, curators and other professionals of the facilities, but also graduate students who were working in the sites. Naturally, he was

interested in the collections management and archaeological research, but also in new technology such as 3D printing and the graduate program of Museum Science and Heritage Management. In addition to the public lecture, Rahimi provided a special lecture for current and future

role of the NMA is crucial for Afghanistan's society rebuilding and cohesion, and the Afghanistan government is aware of its imperative role in conserving the nation's important cultural heritage. The Ministry of Information and Culture has officially encouraged young people



Fahim Rahimi touring the museum.

museum professionals in the preventive conservation class in the Museum Science program.

This professional exchange and institutional partnership were welcomed and encouraged by Texas Tech University as such collaboration fulfills both academic and professional responsibilities of MoTTU and coincides with Texas Tech University's mission for global outreach and its commitment to grow a world-class institution. The

to visit the NMA for history education and identity formation. Through this international partnership, MoTTU and Texas Tech can contribute to the development of Afghanistan, participate in safeguarding world heritage, enhance understanding of the rich central Asian culture and history, and strengthen the dynamics of international museum partnerships that serve professional, academic, and regional communities.



Museum of Texas Tech University Association

4th Annual Art on the Llano Estacado

The Museum of Texas Tech University Association will host the fourth annual Art on the Llano Estacado Art Sale and Exhibition. This art exhibition is the Association's largest fundraiser and has grown to become one of Lubbock's most anticipated events for art patrons and supporters of the Museum and the Museum Association.

Art on the Llano Estacado presents 40 nationally recognized artists from the southwest region of the United States and as far away as Oregon. The show features more than 200 paintings, sculpture and mixed media works from several art genres.

The Art on the Llano Estacado is a weekend long event that consists of a VIP Celebration of Art on the Llano & Intent to Purchase Sale and the Public Exhibition & Sale.

The Museum of Texas Tech University Association is proud to have been able to host this event for four consecutive years. We appreciate the opportunity to recognize the Llano Estacado region and to bring together artists, collectors, and patrons of the arts.

From this fundraiser, the Association is better able to enhance our community by supporting exhibits and educational programming at the Museum of Texas Tech University.

For more information about Art on the Llano Estacado, tickets, sponsorships, or advertising, please call the Museum Association at (806) 742-2443 or visit www.artonthellanoestacado.com



Glenna Goodacre, Olympic Wannabes, Bronze



Jim Clements, Puppy Love, Oil on canvas, 18x24

April 28, 2017

Celebration of Artists Invitation only

The Celebration cocktail party allows for the Association to honor participating artists and to present our "Legacy Award" winner. The Legacy Award is presented to an individual to recognize their life-time achievement as an artists. The evening also gives our sponsors and committee an opportunity to meet the artists.

April 29, 2017

VIP Celebration of Art on the Llano Estacado & Intent to Purchase Sale 5:30-10:30 p.m.

Helen DeVitt Jones Sculpture Court
Tickets: \$150.00

The Museum Association will host its VIP Celebration of Art on the Llano & Intent to Purchase Sale. Tickets include beer, wine, cocktails, hors d'oeuvres, dinner, musical entertainment and bid book. The bid book gives patrons the opportunity to purchase one of a kind works of art from some of the finest artists in the region.

April 30, 2017

Public Exhibition and Sale 1-4 p.m.

Helen DeVitt Jones Sculpture Court
Free to the public

The Art on the Llano Estacado Art Exhibition and Sale will conclude with a free viewing of the exhibition to the public. At this time any unsold art will be available for purchase.



About the Association

The Association began more than 85 years ago when a group of visionary people came together to discuss the need to collect and preserve the art, culture and history of Lubbock and the region. The Association is one of the oldest continuously functioning organizations in Lubbock, and serves as a group of community volunteers offering unique and broad support of the Museum and staff.

With current membership of more than 400, the Association has assisted with various projects and programs that have enhanced, updated and expanded the collections, services, programs and construction of the Museum. The Association also supports the educational programming of the Museum by assisting to secure funds for programs such as Toddler Tuesday, Saturday at the Museum and Bedtime at the Museum.

Executive Committee

Jim Brink – President

Alywn Barr – Past President

Jim Brunjes – Treasurer

Annie Cashell – Secretary

Laurel Myers – VP for Museum League
Programming

Museum Association Staff

Jouana Stravlo – Executive Administrator
MoTTU Association

Becky Rogers- Admin. Business Assistant

Natalie Lopez- Membership Assistant



Improving Safety at the Museum

By Cameron L. Saffell, Assistant Director for Operations & Special Projects

The Museum is about one-third of the way through a major upgrade called a Life Safety Project (LSP). The \$7.5 million project, managed by Texas Tech Facilities Planning & Construction, is the largest undertaken at the Museum since the addition of the Helen DeVitt Jones Sculpture Court Wing in 2001.

An LSP is a remodeling effort to improve all aspects of life safety in a building, although it mainly focuses on fire safety. The goal is to bring an entire facility up to current safety codes by installing new fire sprinklers, alarm notification systems, and signage. Texas Tech has been doing a series of LSPs at older dorms and academic buildings over the last decade and is now shifting its attention to auxiliary facilities like the Museum.

When the Museum was first built in the late 1960s, only the basement collection storage areas had fire sprinklers, and the building was equipped with a general

fire alarm panel system. The creation of the Diamond M galleries, the Sculpture Court, the second Natural Science Research Laboratory additions and a new alarm panel in the 1990s included improved life safety components and sprinklers, but the result was a mismatch of safety equipment throughout the building as a whole.

This LSP has been on the schedule for several years. Planning work for the LSP began in early 2016 with the selection of Parkhill Smith & Cooper as design architects and Sandia Construction as the general contractor. Physical work inside the building, though, did not begin until October.

The Museum Life Safety Project seeks to bring everything up to a current, common level of safety—thus the amount of work varies depending on where you are in the building. All but one of the exhibition galleries and the entire main

second floor had no sprinklers of any kind, so each space is being emptied for a few weeks so Sandia Construction can remove all the ceilings, install new sprinkler lines, and then install new ceilings and lighting. Areas with older sprinklers are having all the heads replaced with new ones, and all of the exit signage, emergency lighting and notification systems throughout the building are being rewired and replaced.

The project has not been limited to the main building; it has also included infrastructure upgrades in the water supply line along Indiana Avenue. When the Museum was first built in the late 1960s, the only thing around was the new Texas Tech University Health Sciences Center building. That original water line now supplies more than a half-dozen facilities, from the International Cultural Center down to the Ronald McDonald House. This project added a new 12-inch water

main along Indiana Avenue and tied to an existing line near 10th Street and Texas Tech Parkway to complete a loop, thus providing increased water pressure for all the buildings and minimizing the chance of a broken line causing a major water outage at all these facilities.

New infrastructure was also needed inside. The original pipe manifolds were sized for a 120,000 square-foot building; today after several additions it is trying to serve over 200,000 square feet. So the LSP is completely replacing the original sprinkler manifolds and installing an emergency fire pump to ensure that water is pushed out at high pressure very quickly to every part of the building.

One of the great benefits of the upgrades is a new addressable fire panel and audible notification systems through the whole building. If a smoke detector or sprinkler set off an alarm on the previous panel, it only told first responders general information such as smoke detector in air handlers, DeVitt unit. The new digital system uses electronic addresses and will say exactly which device has engaged or detected a problem.

Fortunately over the years the Museum has not had many true fire emergencies. However, with a more than 20-year old panel and failing detectors we had plenty of false alarms. One day last year the fire alarms went off five times because of pressure fluctuations in a 45-year old switch that could no longer be replaced.

With today's technology, the even better news is that the alarm panel system is no longer limited to fires. It has additional components that will notify everyone in the event of severe weather or other building emergencies that requires word to get out quickly to everyone in the building. This will be a major improvement over the old procedure that involved museum security manually calling or visiting each office and space when we had a tornado warning.

The easiest way to get sprinkler lines installed is to remove all the ceilings entirely. With that comes the opportunity to remove all the old fluorescent light fixtures—many of which were still using the most energy inefficient type of bulbs. With the new ceilings come brand new LED fixtures as replacements. While energy savings is not a primary goal of a life safety project, it is one of the benefits.



The museum under construction.

The same is true in our exhibition galleries. While the Exhibits Division has experimented with LED bulbs since the early 2000s, the LSP will replace 1970 track lighting with an upgrade to newer, more efficient LED track and fixtures. In some areas, we are also taking the opportunity to revise the location of some tracks and can lights to improve the quality and distribution of light in a gallery.

While this project is a major disruption behind the scenes for our regular collections care and maintenance routines, the shuffling and reorganizing required brings great benefit to visitors. We are taking the opportunity in some galleries to reorganize or change the content, and in one case we're able to mount a new show altogether.

The new fire pump room is going into our Collections Storage Wing—home to the Museum's largest collection items, ranging from pianos and furniture to a dozen vehicles that include a stagecoach and a 1957 Cadillac de Ville. This meant that History Division staff had to re-inventory the entire collection and move it around quite a bit. One of the results is a new temporary exhibit, *Open Storage of the Museum's Largest Treasures*. The exhibit includes many items that have not been on display in many years. In addition to the Cadillac, *Open Storage* includes the old Citizens National Bank Building clock from downtown Lubbock, a printing press, a Coke machine, and

a jukebox. This exhibit will be open in Gallery 6 through late 2017.

In our storage areas, other staff have also had to shuffle and move things around, forcing us to clean some things up and reorganize in general. This improves our knowledge and care of all of the collections areas, and it forces us to throw out some of the junk that has been piling up over the last several years. This will have great benefits when the Museum goes through reaccreditation with the American Alliance of Museums in 2018. Further, the life safety improvements also improve our fire ratings for our storage areas and should result in lower insurance premiums for the collections.

So when the project is finished, what will you see? For the most part, visitors probably won't notice anything different. If they look closer, they'll realize the ceiling tiles are cleaner and neater and everything looks a little brighter because of the new lighting. It's what you won't see that will be really improved, and we hope you never are aware of it. But if that fire alarm does go off or a tornado is spotted near campus, the improvements from the Museum Life Safety Project will pay their benefits as you will be able to quickly and safely make it out of the building away from the smoke or into the basement to ride out the storm. And that truly is what this effort is all about.

ARTIST PRINTMAKER/PHOTOGRAPHER RESEARCH COLLECTION

BY: Sally Logue Post



Kenneth J. Hale, *Ship Notes*, 1998 (woodcut; 15x22 inches) Gift of the artist © Kenneth J. Hale. All rights reserved.

The Artist Printmaker/Photographer Research Collection at the Museum of Texas Tech University is contained primarily in one large room filled with rows of storage cabinets and boxes. And that one room holds the world's largest collection of 20th and 21st century American print artists from the western United States.

More than 10,000 prints and photographs make up the Artist Printmaker/Photographer Research Collection (AP/RC), but it contains much more than finished artworks. The collection also includes the artists' writings, drawings, and other archival materials, elements that give the collection unparalleled depth.

"One selling point to the artists is that they may not be able to control what happens to their work after they die," he said. "I can tell each artist that the museum will preserve their work and make it available for students working on dissertations, scholars writing about American cultural history or individuals interested in the history of American art and printmaking...or a host of other important research topics."

Briggs' sales pitch, and his own professional reputation, resonates with the artists.

"I am so grateful for being a part of the Artist Print/Photographer Research Collection," said Melanie Yazzie, a professor in the Department of Art and Art History at the University of Colorado and major contributor to the AP/RC. "The collection means that my work and the work of so many others will live on into the future. I have no children and often have felt that my work are like my children. Peter has made a safe place for them."

For Ken Hale, artist and former chairman of the Department of Art and Art History and senior associate dean for academic affairs in the College of Fine Arts at the University of Texas, chose to participate in the collection primarily because he believes university museums should preserve and document the art of their regions.

"I chose to donate my work to the collection primarily because of Peter Briggs and his vision for creating an unparalleled museum collection of historical importance," Hale said. "The AP/RC meets the educational and research mission of a university museum and extends the opportunity for in depth research by students and scholars for perpetuity."

THE BEGINNING

Briggs drew his inspiration for the AP/RC from a trio of experiences: his own love of print making, Texas Tech's long-running ColorPrint USA exhibition and two professional development trips to Eastern Europe.

An interesting mix, to be sure, but one that seems a perfect fit for Briggs. From his early days as a student, Briggs has had an interest in printmaking – his thesis focused on political cartoons in newspapers.

"I've always enjoyed prints, works on paper," he said. "Print-making has a long history of involvement in social and political issues. I ran a print shop when I was 20 turning out silk screen printed T-shirts and posters with anti-Vietnam messages."

In 2004, shortly after arriving at Texas Tech, Briggs attended his first ColorPrint USA exhibition and gained an introduction to dozens of outstanding print artists. Since its inception in 1969, ColorPrint USA has featured hundreds of the top print artists from across the country. ColorPrint USA started in 1969 by art professor Lynwood Kreneck, to inspire the local art community and students in the Texas Tech's newly created art department. Kreneck, an internationally recognized printmaker, is a major contributor to the AP/RC. Many of the artworks exhibited through the years at ColorPrint USA are also housed in the AP/RC.

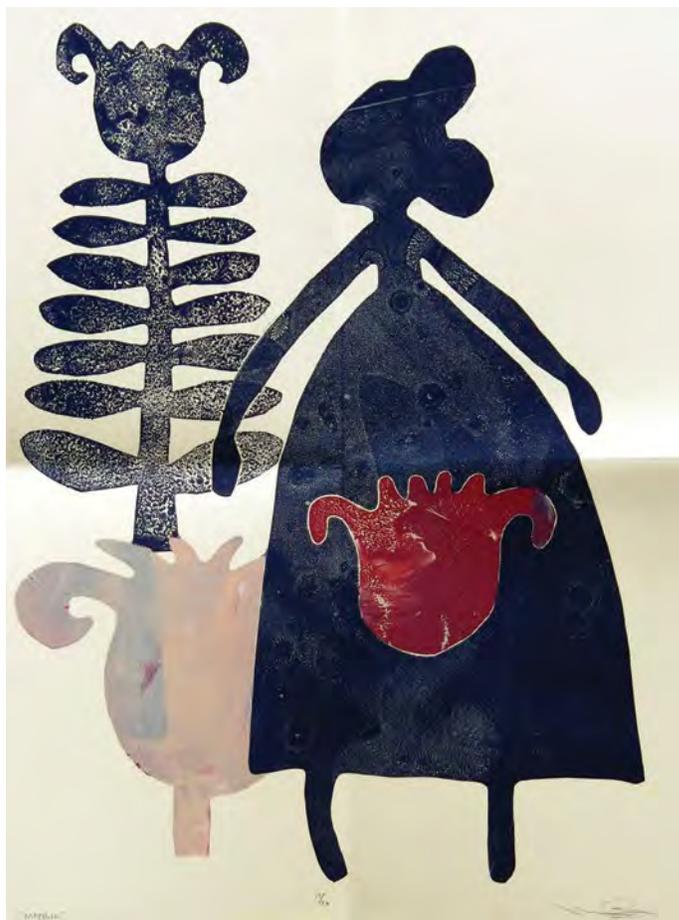
In 2002, while working at the University of Arizona Museum of Art, Briggs participated in a curatorial exchange program with the City Museum of Bratislava, an institution with a European print collection ranging from the 15th to 21st centuries. But the genesis of the idea for AP/RC was a Fulbright Scholar award to teach and conduct research at the Academy of Fine Art and Design in Bratislava, Republic of Slovakia.

"My friend, a curator in Slovakia, put together a collection of conceptual Slovak art, with virtually no financial resources," said Briggs. "Through an intense focus on one form of art, he made an impact on the future of the art and history of Slovakia. This was, I thought, a viable model for the Texas Tech Museum."

The AP/RC has grown from a few hundred prints to about 10,000 today. But Briggs asks the artists for much more than their finished artworks, he asks for sketch books, proofs, states, drawings, printing matrices and any writings the artist may have done about the work, a collecting practice that gives the AP/RC a depth not found in many art collections.

"The collection is important in that Peter Briggs understands the need for a museum to take chances and if possible, to collect in depth," said Hale, a major contributor to the AP/RC with about 450 works in the collection. "I believe that the impact that many of the artists in the AP/RC have had on regional and national art of printmaking and photography has yet to be fully understood or written about. The collection allows for in depth research and associations of individual artists and of a diverse grouping of artists."

Ron Fundingsland, a printmaker who lives in of Colorado, echoes Hale's sentiment. "In 100 years this major collection will serve as an invaluable tool for anyone researching the art of printmaking in the 21st century," he said. "As an independent printmaker working outside the academic environment,



Melanie Yazzie, *Mapping*, from the portfolio, *Assorted Mythology*, 2009
(monoprint; 18x13 1/2 inches) Gift of the artist © Melanie Yazzie. All rights reserved.



Melanie Yazzie, one of the many artist printmakers archived in the AP/RC, in her Colorado studio.



Ron Fundingsland, *Blue Zinnia*, 2006 (etching, aquatint; 17 1/2x17 1/2 inches) Gift of the artist © Ron Fundingsland. All rights reserved.

I was especially pleased to be invited. Dr. Briggs' research collection is an important concept that serves as a model for universities and institutions around the country."

WHY A PRINT COLLECTION?

Prints are created by transferring ink from metal plates, stones, wood planks and other materials usually to paper. The process allows the artist to create multiples of the same image. The multiple

images, called an edition, are not copies, but rather individual art works that can be readily distributed widely. Since the late 19th century, artists often sign and number each impression.

While the Museum of Texas Tech continues to grow its large and vibrant collection of paintings and sculpture of the 20th and 21st century American Southwest, the benefit of collecting prints is the amount of space required to store the works. Briggs points out that if he tried to collect only paintings or sculpture he

would need major financial resources to acquire the artworks and warehouses to store them – resources beyond the reach of most university museums. Because printmakers usually transfer their works to paper, the works can be stored flat in drawers and that the works are multiples means that they are more available to collect.

"Sometimes collecting is a matter of resources and space," Briggs said. "I can store 500 prints in a couple drawers, 500 paintings would require a warehouse. For university museums, prints are accessible,



Many thousands of original art works are available to scholars, students, and the public in the AP/RC.

particularly for museums that wish to have an art collection that offers a wider view of the world.”

While Briggs continues to entice new artists to donate their work to the collection each year, he is also expanding the scope of the collection to photography. “Since the origins of photography in the early 19th century, that medium and printmaking have had a lot in common,” he said. “Lithography, the process used to print newspapers and magazines, and photography both use light sensitive materials. This is also true of etching and many other print media.”

By incorporating photography, such as the 2016 donation of 43 photographs from the Ann Noggle Foundation, Briggs believes the museum is opening up a new dimension to the collection. Noggle’s art is marked by honest portraits of herself, her friends and her family. The photos in the collection donated to the museum range from 1970 to 1987.

ART AND RESEARCH

There is a growing use of the collection by students, scholars and art lovers. The collection is seeing increased use by art classes so that students can examine first-hand how other artists solved problems of, for example, scale and texture, perspective, changes in value and hue or color. Briggs is particularly proud of new funding from the Helen Jones Foundation that provided grants to undergraduate and graduate students from a variety of disciplines to do research on artworks in the collection.

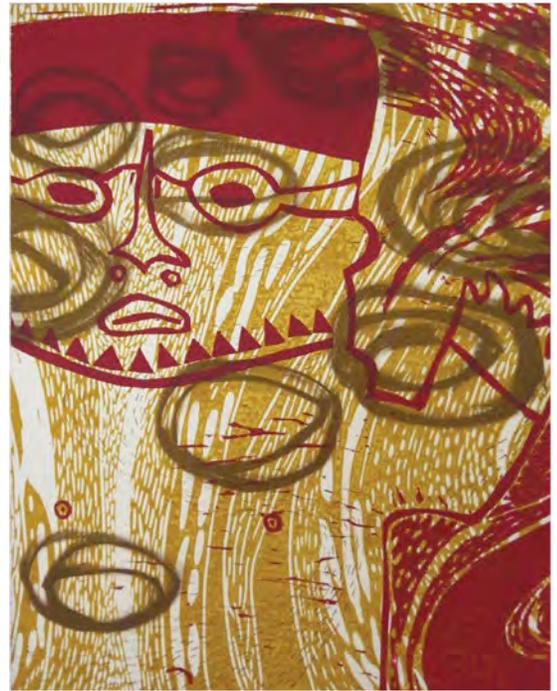
“We are not just making the collection relevant to art classes, but also to comparative literature, history and political science, and many other disciplines,” said Briggs. “Prints and politics, for example, go together well. There are

also students and scholars researching problems related to the science of paper and inks. We are constantly working to make the collection more accessible. This is a research collection and we want to promote its research potential.”

As Texas Tech continues to grow as a Tier One research university, Briggs the AP/RC contributes to the university’s research mission. Something Hale applauds.

“University museums can and should have the courage to preserve and document the art of their region,” he said. “Unfortunately very few do. The lack of vision and commitment by university museums that ignore the art of their region results in the loss of understanding of the quality and impact of generations of artists whose works simply disappear over time. The Museum of Texas Tech is the exception to the rule and I feel will be seen as an example to be followed by university museums across the country and internationally.”

Briggs also points out that the AP/RC compliments the strong research aspects of other areas of the museum. The Museum of Texas Tech University is atypical in its breadth of collections. For example: the museum’s Natural Science Research Laboratory possesses biological collections that have aided researchers around the world; the Lubbock Lake Landmark is an archeological site representing the longest record of continuous habitation in North America dating about 12,000



Melanie Yazzie, *Amazing Bat Boy*, 2013 (linocut and monoprint; 15x11 inches) Gift of the artist © Melanie Yazzie. All rights reserved.

years; and the work of the paleontology division is known internationally.

While there are periodic exhibitions of the artworks from the collection, and it is open to the general public by appointment, there also is a growing interest in the collection from online uses. There have been views from more than 5,000 users from 77 countries who have looked at about 25,000 works in the past year. For more information on how to view some of the AP/RC works, contact the Art Division of the Museum of Texas Tech University at (806) 742-2490 or email peter.briggs@ttu.edu.



Students and faculty use the AP/RC to conduct research and teach using original works of art.

Upcoming Calendar

Some highlights of the Museum's Spring – Summer calendar are listed here.



Ferryman's Crossing by Bruce Munro

British artist Bruce Munro is recognized internationally for his artworks that explore the medium of light. In *Ferryman's Crossing*, Munro takes inspiration from Herman Hesse's seminal novella, "Siddhartha", which contemplates the acquisition of wisdom and enlightenment through the life process. *Ferryman's Crossing* is an installation work comprising CDs and light effects. Munro will also be installing a major work of public art in the new Texas Tech System Building, scheduled to open in mid-March 2017.

On exhibit February 19 to June 18, 2017.



Folsom exhibit

The Lubbock Lake Historic Landmark is breaking the mold and encouraging visitors to handle 10,500-year-old tools and bones in this new exhibit. Using 3-D technology, this exhibit offers replicas of tools, weapons and bones from the Folsom era of more than 10,000 years ago.

As the site of one of the oldest records of human existence in North America, the Landmark is uniquely positioned to host the exhibit. The area once was a reservoir, drawing animals that provided a food source for humans who were either passing through or chose to live in the area. Now dry, the area is rich in archaeological history, yielding tools and weapons used by Folsom hunters and bones from bison that roamed the area. The Folsom people were a Paleo-Indian culture that occupied much of central North America.

This exhibit is one of the first to use 3-D technologies to provide a deeper level of interaction and understanding of the prehistoric hunter-gatherer society.

On exhibit through October 2017

FUTUREscapes

Contemplating the future—or possible futures—may summon images of the classic films “Metropolis” or “Blade Runner”, to name only two. It may conjure thoughts of “The Rapture”. It may make one smile with pleasure as the first driverless cars hit the road under the auspices of Über. We are endlessly reminded of (or threatened in the name of) our responsibilities to our grandchildren, to our alma maters, to our planet. What we put off today will have repercussions the day after tomorrow. The future is a central concept for human life and plays an outsize role in politics, religion, economics—indeed across most fields that structure our thinking. The very unknowability of the future renders it a supremely powerful concept for motivating human action in the present.

FUTUREscapes explores this theme by asking viewers to study images and consider how words both encapsulate response and influence thinking, perhaps opening new ways of seeing. These images change monthly. Concurrent with this exhibit, an interactive kiosk is traveling around campus inviting participants to select images and captions. Research data, including your input, can be found through humanitiescenter.ttu.edu and helps us better understand perspectives.

On Exhibit through September 2017



Puttin' On The Ritz

Elegant evening clothes from the mid 19th century to the end of the 20th century will highlight how Americans have dressed for special occasions. From the finery of the 19th century to the lime green Mollie Parnis gown worn by First Lady, Lady Bird Johnson to the first State Dinner honoring a female leader, Indira Gandhi this exhibit shows how the popular silhouette of the era was enhanced by fine fabrics and embellishment for important events.

February 22 – June 18, 2017



Chile Pepper

This exhibit, developed by the New Mexico Farm & Ranch Museum in Las Cruces, focuses on New Mexico chile varieties, their history and evolution, and how they came to have such a central place in the state's culture. The exhibit traces the origins of the chile and how the Spanish brought the plant to the American Southwest in the early 1600s. It features the emergence of regional production centers such as Hatch and Chimayo, and the development of specific varieties by researchers such as Fabian Garcia at New Mexico A&MA College in the early 1900s.

Opening August 2017



Yes, We Have That, Too!

Museums, including the Museum of Texas Tech University, often announce new attractions. From exhibits, to shows, to campus events, change is part of museum life. Not so common, however, is an announcement that begins with, "Rent a space at the Museum." Yes, we have rental venues, and not just one or two.

The Museum of Texas Tech University can offer a range of stylish, convenient and unique venues for your special events—from small meetings and seminars to banquets, parties and even stage performances!

Our facilities begin with the magnificent Helen DeVitt Jones Sculpture Court, a 12,500 square-foot area which soars two full stories in height and features twelve large skylights to bring in our abundant sunshine. Two independently controlled lighting systems provide several options for illuminating evening events. The Sculpture Court can accommodate up to 450 standing guests or tabled seating for up to 300.

Adjoining the Sculpture Court is the Helen DeVitt Jones Auditorium. Featuring a recently updated sound and video system the auditorium has seating for 287. A rear-projection video system provides flexibility for any presentation. Raise the screen and you will find a small performance stage, complete with dressing and green rooms.

Our three meeting rooms span styles from straightforward to executive and can hold groups up to 88. Meeting rooms with full audio/visual (AV) capability are available in multiple sizes. Each space can be customized with projectors and microphones to meet any AV need. We even still have a slide projector if you need it. Room packages are available for your small reception or birthday party, too.

Our commitment to community partnership extends to our venue rates. Civic and non-profit groups get the same discounted price as Texas Tech entities. This is our way of helping those who quietly help our community while rarely asking anything in return.

In opening our meeting and venue spaces to the general public, the Museum becomes more than a place to visit every few months, more than a place where dinosaurs roam and art hangs on the wall. We are a resource that can be utilized on a daily basis; a vibrant, thriving, useful contributor to both the general public and the business community. We want to be the exceptional setting for your next event.

Are you curious, even a little? Excellent! We would love for you to come by and see our facilities. Check out our web page. Send us an e-mail or give us a call at your convenience. We are happy to answer any questions, show you around, and discuss how we can be your unique venue.

For bookings, ring or email

Tobin Brannan
 Events & Operations
 Coordinator
 806-834-8691
tobin.brannan@ttu.edu

You can support the Museum

The Museum of Texas Tech University runs a wonderfully diverse program. We cover an extraordinary range of disciplines and collection areas, from the fine arts to the sciences. We carry out research on the collections and in the field, we develop exhibitions about all of the areas of our collections, and we present a wide range of events and educational activities for audiences spanning the entire community.

You can help us to do these things in two ways.

You can become a member of the Museum of Texas Tech University Association. This membership group has been a partner of the Museum since the Museum's beginnings. You and your family can enjoy events and activities and know that your membership fees help the Museum in many different ways. You can find details on the Association on page 15 and a membership form is enclosed in this magazine.

The other way to support us is through cash donations, bequests, and endowments. We happily accept donations of any amount as every bit helps. Cash donations can be addressed to:

**The Development Officer
Museum of Texas Tech University
Box 43191
Lubbock Texas 79409-3191.**

Or you can ring us on **806.834.2833.**

If you would like to discuss larger gifts and endowments, please contact either the Development Officer or the Museum's Executive Director, Dr. Gary Morgan on 806.834.2792 or gary.morgan@ttu.edu.

If you have works of art or artifacts that you would like to see held safely in a publicly accessible collection, then we also welcome your contacting us. One of our curators will assess whether or not the objects align with the collection development priorities of the Museum. Collection donations can attract tax benefits.

Yes! I want to become a member in the Museum Association at the following level:

- | | |
|---|--|
| <input type="checkbox"/> Directors Circle \$1,000 | <input type="checkbox"/> Patron \$150 |
| <input type="checkbox"/> Curator \$500 | <input type="checkbox"/> Museum League \$75 |
| <input type="checkbox"/> Benefactor \$250 | <input type="checkbox"/> Friends & Family \$50 |

Mr. Mrs. Dr. Other _____

Name(s) as they should appear on MoTTUA cards:

Spouse (if applicable)

Address _____

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Check Enclosed
(please make checks payable to Museum of TTU Association)

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Detach and mail to:

The Museum of Texas Tech University Association
3301 4th Street Box 43191
Lubbock, Texas 79409-3191

You may also join online at www.mottu.org
or over the telephone
Please call the Association Office at 806.742.2443



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TEXAS★LIBERATORS

**At the end of World War II,
servicemen from Texas walked into hell.**

Discover the stories of Texas servicemen who helped to liberate the Nazi concentration camps of WWII. Learn about the horrors of the Holocaust and the role of Texans in freeing Europe.

The exhibition is part of the Texas Veteran Liberators Project and complements digital resources and book. Developed with support of the Texas Holocaust and Genocide Commission.

Opening August 2017

Robert Anderson

Born 1905

Years of Service: 1943–1945

105th Signal Company, 10th Armored Division, 1st Army
Meitingen Work Camp